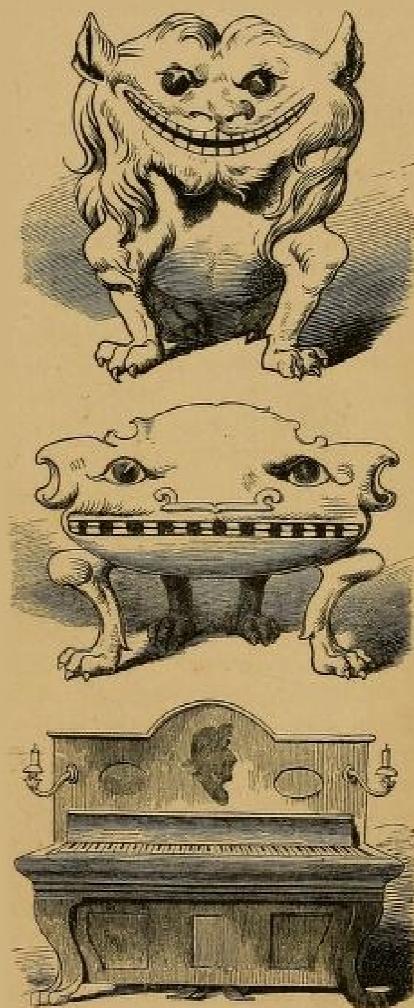


XIV



EVOLUTION OF THE PIANO, ACCORDING TO DARWIN.
(Berlin, 1872.)

a dead spot of light...

Introduction

Number 14 already and not everything went as planned. First of all, not all interviews made it into this edition and the missing three will appear in the next one. I do not want to write about the reasons ... and such ... does not matter. I hope I will be compensated with some more in length in depth.

Anyway, something new has been added to this series and this is a letter from Stan of Reality Impaired Records. As some might know, Joplin, this would be his hometown, has been hit by a tornado and the town looks quite devastated. Just read what he writes about this incident and how he and his wife deal with it. Luckily ... I really mean luckily, their house has only received some scratches, compared with what happened to the surrounding environment.

One thing that keeps bothering me at the moment:

Yes, I know you folks want to get the reviews and see this magazine done, but as I am doing this thing alone and my time is limited, I feel a bit annoyed by constant questions of the release date. It is done when it is done. A 2-month release schedule sounds quite reasonable and even though it is a bit beyond this right now, I somehow hate this pushing and such ... I do not earn money with this and I do this in my free time. Considering that some mags take half a year to get an edition out, it is bothering to see that some bands lack a considerable amount of patience.

Well, summer has hit the street and it is hot ... now and then. The result: I am a bit lazy and tired ... and not really motivated to write on 'ice-cold-metal'.

The next edition will have the names of the person, who participated in the interviews listed.

And as I do not want to write this every time in every freaking interview:

I would like to thank every band and label for the promotion material, answer and so on. And thank you for the moral support and nice e-mails ... appreciated!

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All the best ...

oneyoudontknow

Index

A message from Stan of Reality Impaired Records (USA)	4
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Interview + Review section

Erevos (with a review on Descensus Ad Inferos)	5-10
Astrum / Kosmokrater (with a review on Tales of Witchlore)	11-16

Interview section

Immolith	18-21
Immortal Rites	21-23
Paganfire	24-27
Silem	27-29
Ater	30-33
Nova Lux	33-36
Chavayoth	36-39
Liktjern	39-43
Chaos Synopsis	44-47

Review section

Ov Hollowness – Drawn to Descend	48-49
O.D.I. – Necronomicon II	49-51
Lezet – Meld5	52-53
Barbaros – Godoff (2011)	53-54

...and for something a little longer ... than before:

Rotorvator & Rhuith – February	54-55
Valonkantajat – Lupaus	56
Mysterium Tremendum – Mysterium Tremendum	56-57
Hexentomb – Folgore Notturna	58
Dry – Beneath the Stars	59
Ghül – Los Horrores de la Tumba	59
Cara Neir – Part I & II	60
Ablasa – Nafsasy – Syaitann	60
ktmROCKS be LOUD be PROUD vol. II Sampler	61-62
Sår – The War Manifesto	62-63
Belthezar – Void of Blasphemy	63
Rise of Malice – Coronation of Liar	63
Apparition – In the Name of Chiu	64
Nerocapra – Vox Inferi	64-65
Ürgon Gorgon – Beyond the Astral Plane	65-66
Temple of Adoration Newsletter	67
Into the Catacomb #2 Newsletter (March 2011)	67

Advertisement and stuff	69
--------------------------------	-----------

Outlook	70
----------------	-----------

A message from Stan of Reality Impaired Records

Ok, I am attempting to update and inform everyone at once, of our plans, current state-of-mind, and the tornado that ravaged Joplin on May 22nd. Please post this on your facebook and myspace pages and forward it to people so everyone who is interested can read it. So much devastation over the town...so many people dead or horribly injured...

And my room was intact after the tornado, everything on the shelves. How am I supposed to feel boxing up cds while outside the window they are searching for bodies?? And especially since Karrie's room is GONE, no walls, nothing. She lost just about all of her precious things. I know that I am doing something right and will continue with this underground music thing for the rest of my life. Some of my best friends are in this community, and it's good to get so much support from everyone.

WHAT WAS IT LIKE?? (THE TORNADO)

It was a normal Sunday night, I had just arrived home and our friend Ryan from Utah was in town just stopping by for the evening (perfect timing, huh?) The sirens came on outside and we turned on the TV to watch the news and radar. The tornado was starting to form. We knew how close it was, since the TV stations are just down the street. The newscasters became more and more serious, saying "You might want to take cover" and escalating into nearly screaming "TAKE COVER NOW NOW NOW!!!!!!" The power went out, we took cover in an interior hallway, with our 2 cats and with couch-cusions over our heads.....and it hit. We could hear glass breaking and the house being torn-apart, I kept repeating "Why is this taking so long?" It seemed like forever. It was 20 minutes. Much longer than it should have been. Then when it was over, we walked into the street to see the town in shambles. It was horrifying. To imagine the devastaion, go outside and face North. Think about what is one mile (or kilometer, which is slightly longer than 1 mile.), what landmarks are there, etc. Then face East and picture SIX MILES. Square it out in your head and imagine it ALL obliterated.

SOME FACTS ABOUT THE TORNADO

This was an EF5 tornado, in other words, the biggest. Only 1 in 1,000 tornados become this big, and when they do, they usually travel at 40-50 miles per hour. This one travelled at 20 mph !!!! So it just sat and destroyed with 200 mph winds inside of it. This was the most damage caused by a SINGLE TORNADO in usa history. More debris scattered than the twin towers. To put it in terms that the Californians will understand, this was San Fransisco 1906.

This was THE BIG ONE. We were fortunate to survive. One block from us, the houses were levelled. There was a big oak tree in our front yard which was TWISTED off the stump. Not uprooted, but TWISTED OFF!! And the big steel dumpster from McDonald's was thrown over 500 feet into our back yard. Papers from Joplin have been found over Missouri, Illinois, and Indiana.

PTSD This is a real thing that everyone here is going through. We are all walking around like zombies. Good thing we didn't go to California right away after the tornado, since no one outside this town can understand what we have been through. I go into a store in another part of town and people can see the trauma in my eyes and go out of their way to be helpful. Then I will see it on other people's faces and know they must have lost their houses too. 2,000 buildings were destroyed, 8,000 buildings were damaged. We have seen emergency councillors at the Red Cross, and were told we need to get more councilling soon. We are suffering 2 different traumas, living through that thing and then walking out to see the destruction, and at the time not knowing how far it extended.

OUR PLANS FOR THE YEAR

Soon we will go to California to be with Karrie's family, then we will go to Salt Lake City to get an apartment set-up. Then we are going on a road-trip over the summer to see our friends and family around the country. Then on to Utah again for the winter. Anyone that wishes to help us out can do so by sending stamps so I can get Reality Impaired up and going again this winter. Or by sending anything to help us on the road over the summer. The PO Box is still good. Stan Boman, PO Box 1285, Joplin, MO, 64802, usa. Thanx so much to everyone that has helped us out and been supportive! You rule!!! - More later. -----

-----Stan

Interview & Review section

Erevos

Hey there folks ... I hope you guys are alright in Greece, despite all the crap that is currently been stirred regarding your government and the countries' debt.

Hey man! We are cool! But the things here are really bad and as I understand this subject is discussed all over the world...fucked up situation!

Please enlighten us on your band name. What does it mean and where did you take it from?

Erevos is an ancient Greek word and in general means total darkness. Erevos is the child of Chaos and Gaia (earth), it symbolizes silence and the darkness of the night. It is represented as a huge and dark being like night (which is his sister).

Were you aware of that there is another band Erevos from Athens? They disbanded before you started your own band, but did you ever have had a chance to listen to their music?

We recently found their existence and as far as we know they have split up long ago before we were formed. We tried to find something from them to listen, but we didn't find anything. The truth is that when we were searching to find a name for the band, we didn't find them so we thought that the name is free.

Erevos is not a too young band and has spread a considerable amount of releases already. What would these be and how have they been received? What made you start this band and who was involved in its foundation?

Well the truth is that we started in 2005, but the idea came in 2004. I think that we are young to be honest and that's what they say in Greece, that we are a very young band. Well that's how the things work here I'm afraid, the bands work slow generally and this happens 'cause there is no support from anyone here.

Our releases are:

- Burning Souls (Demo)
- Mythological Evil (Demo)
- Death Toll Rising (by Serapis productions - USA – split release)
- compilation of two demos (by Satanhades productions - Portugal)
- Adou Katavasis (mastered by Dan Swano - EP)
- Descensus Ad Inferos (mixed and mastered by Dan Swano released by Orkestral Promenade Productions – Full Length)

We have many good reviews and many good opinions from important people/bands. Also every work of ours (except from Adou Katavasis 'cause we didn't search any) has a label. So I guess that we have a good feedback.

We just wanted to play music and have fun, now the things have changed a little bit. In the beginning we were three people that formed the band (Growler, Tisiphoni, Kerveros), unfortunately Kerveros after our first demo left from the band for personal reasons.

Would you mind laying out a short biography on the change of the members and how this had an effect on the band? Who have been the constant personas and what impact did their contribution on the band have?

The members since we got on studios ('cause before our studio releases we had some members that aren't worthy to mention of course) have changed many times. First was Kerveros (guitars) on the first demo and he was one of the founding members, he was replaced by Silmour and Shadowstorm (both guitarists). The first left to continue his studies abroad and the second for healthy problems. Then came Decomposer (guitars) who left for personal reasons and George Julius (Mors In Tabula) replaced him for a short period. Then Pias and Shangton (Shadowcraft) joined the band and with this line-up we continued for long time. After a year or so Shangton left the band to continue his studies in Sweden and Abraxas (ex-Rotting Flesh, Incest in Heaven) replaced him. L'Drac (drums) was from the beginning in the band but he left for military services just before our recordings with the

album. So Simeth (Rotting Flesh) recorded the drums on the album. Our new drummer is Tek. So this is the current line-up: Growler-Vox, Bass, Tisiphoni-Keys, Pias-Guitars, Abraxas-Guitars, Tek-Drums. So as you can see we changed many members. All of them left a bit of themselves in Erevo.

As not many are familiar with the early days of Erevo, how would you describe the evolution and maturation of the band? What has changed over the years and what are the characteristic elements of the music/art?

First of all, the experience that we have gained changed us as persons. We got into a new world and we saw how the things work at the backstage. Some of our experiences were good and some were bad, but in the end we learn from them and try not to do the same mistakes.

In the beginning we started for fun, but as the years were passing we evolved our music and we wanted to expand our name. We have done many live shows, we have done many recordings and we promoted our work on 'zines and radio stations. In our last work we have done this thing (the recordings) as more professional as we can.

As you can understand we don't see the things as we used to see them.

About the characteristics in our music...well generally people say that we do something different. The characteristic is that we play symphonic black metal but with many thrash elements and generally no one does that.

In terms of band-chemistry, how do the elements work together? Is there some sort of a 'leader' who lays out the path for the others or is everything more of a group process? Has this changed over the years?

Chemistry is very important to a band! You have to find the right members and it is difficult to find them. All the members of Erevo are giving their personal style to the songs. Growler is the one who writes the melodies and Tisiphoni is the one who does the instrumentation and the others give their personal note. There are no leaders. But Growler and Tisiphoni (as the founding members) are organizing almost everything.

You have released one split so far and the band you would share it with would be the American Satanicon. How was this connection established? Did you know their music or how did this collaboration happen?

Well the thing is that a label by the name Death Toll Productions (Serapis now) from US, contact us and wanted to release a split for us. We said yes. Death toll chose Satanicon (cheers mates!). We didn't know them until our split release.



What about future ones, do you consider doing more of these or has this one rather been an exception?

We love to cooperate with other bands and it is our next move after the album. We will soon search for a band (so if anyone is interested can contact us!).

Burning Souls - Mythological Evil, this would be the title of a compilation that you released in 2008. It contains both of your early demos. Do these appear in their original versions or did some kind of remastering take place?

No it is in their original versions and released by Satanhades Productions (Portugal).

When you take a look at the band's history, then you will notice that actually, not much has happened between 2006 and 2009. The tracks on the split album are all from earlier records – ignoring the live track for a moment – while the compilation is merely something to reach out to new fans. What happened in those years and why did you not come out with some new music?

On the contrary! Those years were very important for the future of the band, because this was the time that we did our first live shows... and were many! We learn to organize, we found ourselves on the stage and was the beginning to start play with big bands. So we didn't have time for recordings. We performed new songs though. As I said we don't have any support here (almost no one does), so we couldn't be musicians and managers at the same time. By 'support' I mean labels, agencies, managers, live clubs etc. Not for the crowd. The crowd was and is amazing!

Then it seems you have become a bit more active again and in 2009 you released a single: Adou Katavasi. From a mere comparison with the debut Descensus Ad Inferos have some similarities are revealed. Do the exact tracks appear on both of them or are there differences? By the way, how would you translate these two words?

Oh yes after 'Adou Katavasis' (which is an EP) many doors had opened for us. We played and cooperated with big names! The songs that appeared on 'Adou Katavasis', that are the same on 'Descensus Ad Inferos', have been re-recorded, changed and the production is way better on the album.

Adou Katavasis means descending in Hades (underworld).

Why did you pick a Greek title for this release? Actually, why do you prefer English over your native tongue? Do you want to enable the audience outside of Greece give an opportunity to understand what you are 'singing' about? Or is the preference of English over Greek also due to aesthetic reasons, which would enable you to express certain ideas more elegant?

Well it sounds cool! Greek titles sounds more occult and certainly they fit with our current concept. Lyrics are something different. We do use Greek lyrics in our songs, but generally we use the English language. This happens because, as you say, we want the audience outside of Greece to understand what we are singing about.

Is there a chance to find music entirely in your native tongue on a future recording?

For now there are no plans about that. But as I said before we use some Greek lyrics in some parts of our songs.

2011 marks a turning point for your band, as your debut has seen the light of day. What does 'Descensus Ad Inferos' refer to? How long has this album been in the making? Did you turn down a lot of ideas and do you still have music left that did not make it on this CD?

Descensus Ad Inferos means descending in Hades in Latin. The whole lyrics on the album are connected and create a story. The 'hero' wakes up in Hades (the underworld), roaming and observing all the creatures that live there. At the end he wakes up (Adou anavasis, which is the opposite of descending). All the lyrics, except from Grotesque Blasphemy, are connected.

The album has been making almost a year. That has happened because we had some problems and certainly A LOT of misfortunes. But in the end we got over all the problems and we created a good result, with the help of our studio and Dan Swano. We putted the best material that we believe that we had. Of course there are many ideas that haven't included in our album and we keep them for future work.

How would you describe your music on 'Descensus Ad Inferos'? Maybe also with some references to your countries rich history of black metal bands? Is it possible for the listener to find them and what would these be?

Our music on 'Descensus' is aggressive and multiform. We combine almost everything from the extreme sound: Black, thrash, death, atmospheric. About the other question, no one had ever told us that we remind a Greek band. Perhaps they are right, but we respect the Greek black metal bands, old and new. We just want to create our style.

When it comes to the lyrics, then words like 'Erinyes', Thanatos, Kerveros are obvious hints towards the mythology of your ancestors. Is it important for you to deal with these topics and not with the standard cliché of Satanism and Anti-Christianity?

We are not Christians so we are not Satanists. It is so simple. We began writing lyrics about Satanism, but quickly we changed the subject. I don't know...perhaps it is too lame! In the future we will write about other subjects too (other mythologies and certainly something about Necronomicon). We don't want to interfere with any religious or political matters.

I asked the Greek band Diablery a question regarding Homer and whether his works should receive a broader attention and be explored on a larger degree. They replied with the following statement:

There is much to be gained from reading the works of ancient Greek philosophers and we try to acquire this knowledge but we try even more to act based on this wisdom and I think this has even greater importance than just reading some words. Homer's work definitely has to receive more attention. He just has an incredible capacity to create epic scenery combined with mystical elements - a definite "must" for the metal scene I think..

(Taken from 'a dead spot of light (Number 13)')

Do you share their sentiment? Why do you think his or other persons from his era play such a minor role in black metal?

We really don't know! Greek history has to offer many things, especially for bands that play epic metal. Homer was the greatest epic poet, that even ancient Greek studied him. Greek mythology, which we are influenced from in this album, is gloomy and atmospheric for black metal bands. We think that every mythology has something gloomy in it.

Oh! And cheers to Diablerie! It is a good band.

Why do you play a more modern interpretation of black metal? Does something in vein of Darkthrone, early Bathory and the like sound dated to you or do you feel that this is something being done over excess already?

Certainly many, many bands have done that and it is soooo boring! We believe that the cause of a band, is to create something different or to evolve music. Darkthrone and Bathory were unique and unfortunately any copy of them will be just a replica. And there are certainly lots of them.

How do you see bands like Dimmu Borgir or even Cradle of Filth? Do you have an opinion on the ambient, depressive and noise subgenres on the black metal scene?

What we answered about Darkthrone and Bathory, addressed on Dimmu Borgir and Cradle of Filth. Although we must admit that their music is certainly more difficult to play. Important is to say that if a band have keyboards, that doesn't mean that plays like Dimmu Borgir or C.O.F.

About those subgenres of black metal... certainly are not our style.

What makes Grotesque Blasphemy (Slaughter Part 1) stand aside from the other tracks. The Metal Archives entry is not really helpful in this respect. Will there be more parts in the future?

Grotesque Blasphemy lyrics haven't got anything to do with the rest of the songs. It is just a song of violence. Especially at our live shows, this song drives the crowd mad! And we like it! Yes there will be more parts in the future, which will be related to this song musically.

When you take a look at the track lengths, then you will discover that all of them are rather 'normal'; 2:43 – 5:46, with an average of less than four minutes. Is there a chance to hear something longer and more epic from your in the future? Or do you want to keep the music short and on the point? (the tracks with less than four minutes tend to dominate the albums clearly)

Our philosophy to write a song is what we call 'in your face'. So we want to create something aggressive and certainly we don't want to bore the audience. Every song is an inspiration, so we don't determine the time of our songs. As you said we want to keep the music on the point. Maybe in the future this will change, it depends on our feelings.

Who has been responsible for your latest album covers? Are you satisfied with the results and at what point to they come into play? Do you approach an artist with a certain idea or do you give this person all the liberty that he or she needs?

The album cover made by Dagwn (Nethescerial) and he is the guy behind our label. We told him about the concept of the album and we gave him the main idea. This was the base in order to create something of his own. We are very satisfied with his work! He's of course a professional graphic designer.

Your debut album was mixed and mastered by Dan Swanö. Are you satisfied with the result? Did you give him a certain idea on how your music was supposed to sound or did he come up with a suggestion himself? Are there certain albums of him that you like in particular?

Dan Swano is a professional (and a very nice guy), so of course we are more than satisfied from his work! We gave him some ideas and he added his personal ideas too. Naturally we listened to it many times before the final result. All of his works are great, but we think that perhaps his best job is Asphyx - Death the brutal way! AWESOME!



How have the responses on your releases been so far? Did you also receive rants and hate mail?

The responses are truly great and we have encouraged comments by members of big Greek bands. Of course we received hate mails. Everyone that achieves something, even if it is small, has that. Some feel jealous about him and his work.

According to your homepage, you have had a considerable amount of live experiences already? How have the concerts been? How large has the crowd been and what kind of people attend your concerts? Is it just black metal folks or also from other genres?

Yes we have experience on live stage. We played with big bands like Mayhem, Satyricon, Necrodeath, Arkhon Infaustus, Order of the ebon hand, Dead Congregation and many more. We also have the experience of playing out of our country, which is important for us. Generally our shows are great, because of the crowd. When we have good crowd, we give our best selves. Many things had happened on our live shows, generally violent things...hehehe! Sometimes the crowd is large and sometimes is not, but for sure it's always active! The good thing is that we spot metalheads from various genres in our live shows and enjoy the show.

What about available releases? Where and how can they be acquired?

At the moment, our album has been released only in Greece and Cyprus. Of course we will contact with distributors from other countries. Also you can make your orders from us or from our label, Orkestral Promenade Records (www.orkestral.gr) and orders on (opproductions@hotmail.com).

How can people/fans contact you?

You can contact us through e-mail (erevosblack@yahoo.com). You can find us also on www.myspace.com/erevos666 or on our official site www.erevosblack.gr

The last words belong to you:

Thank you so much for this interesting interview. It was really our pleasure to talk about all these subjects. Cheers to you my friend and to our fans! Don't hesitate to contact us!

Erevos – Descensus Ad Inferos (2011)

(Greece; Black Metal)

10 Tracks (CD – Orkestral Promenade Production) -_- - (39:18)

<http://www.erevosblack.gr/>, <http://www.myspace.com/erevos666>, <http://www.orkestral.gr/>

The debut album of the Greek band 'Erevos' is out and it continues in the style where the previous single 'Adou Katavasi' had left off. Music that pays somehow tribute to the rich history of their country's black metal scene, while a fresh identity tries to develop itself as well. Compared with the aforementioned release, the songs on the latest output lack the rawness, balancing issues and the slightly bloodless production, which added a certain charm to the 2009 one but are of a kind that are rather perceived as disturbing when it comes to a 'debut'. Oh yes, not every band is aware of this issue and I could name some, whose works indicate a certain rush or uncertainty when it comes to the music on their first 'opum magum'.

Anyway, 'Descensus Ad Inferos' presents to the listener a mixture of rather modern black metal with some slight keyboard elements and a considerable amount of heaviness. The whole approach is not too cheesy and the guitars take the cake on this output, as the focus is clearly on them; no 'Dimmu Borgir' clone here. In terms of the tempo, the band meanders between midtempo (general) and faster (really good done actually) segments, while slower ones appear on a rather smaller, materialize maybe even on a negligible scale.

Interestingly enough, the tracks are surprisingly short. Just take a look at the Metal Archives entry of this release and you will notice that the lengths are between 5:47 (max) and 3:15 (min) with an average of 4:04; ignoring the outro for a moment. It puzzles in some respect. Why does a band limit their art on such a degree? Why are there no longer and more complex compositions? There is always the issue that such lack seems to limit the way the ideas – riffs, arrangements, atmospheres – appear limited and reduced; well, at least this is the suspicion one might have regarding the song-writing. It is hard to say whether the music could have been better with some longer compositions, because 'Erevos' presents the music in such a way that they seem to know what they are doing and composed the album in such a way as to prevent fillers in the first place.

'Black metal' was used as a genre descriptor for 'Descensus Ad Inferos', but to narrow the whole performance down to it would ignore a variety of aspects that can be found on this recording. Thrash as well as melodic death metal (the old one that is) appear in one way or another over the course of the album, and they help 'Erevos' to break out a too narrow approach. Already in the opener, this co-existence can be discovered in the riffs and dynamics, but this is merely a foreshadowing of the things to come. To present a vague example: it is somehow like 'Varathron' met (early; post *Stormblåst*) 'Dimmu Borgir' and (early) 'In Flames' and they joined forces for some kind of project. At times the music is symphonic, then aggressive and straightforward, only to return to ... something else... sort of. The Greek band sticks to this particular mixture over the whole course of 'Descensus Ad Inferos' and the music is therefore constantly 'heavy' – in certain limits of course – but tends to shift in intensity. Nevertheless, you get the feeling that they have found their style, because the consistency on this recording is pretty high. The exception might be 'Grotesque Blasphemy (Slaughter Pt. 1)', due to a shift in focus towards something more in vein of Dark Funeral and therefore with a higher degree of aggressiveness.

Alright, and now for some criticism. I do not like the production ... or to be more precise, I do not like every aspect of it. For instance, The Omnipotence of the Judges, has some short distinct keyboard element, whose part is simply too dominant. Actually, the same can generally be said of the drums or maybe I just would like to see them a bit more in the background and merged with the rest; could be an issue of personal preferences. The other main aspect has been mentioned above already and it is therefore idly to discuss it again.

Nevertheless, the performance is really good and a well crafted mixture of different influences had been achieved. A nice mixture with keyboards like on 'Possessed by the Moon (of the Underworld)' or rather straightforward stuff as can be found throughout the entire recording; variety helps the band to keep the interest high and monotony afar. Symphonic meets aggressiveness with a good sense of dense melodies; such is the kind of art offered on 'Descensus Ad Inferos'. The best aspect of this album might be that it does not want to sound too modern and too mainstream. Erevos give the impression of trying to place themselves between the seats and to avoid too many of the clichés with which similar bands might be (or actually are labelled). Together with their 2009 single, a certain mark has been set from where a progression can be made and a sound further elaborated. References have been mentioned above ... Darkthrone and true black metal fanatics might have difficulties enjoying the debut of the Greek band, but those with a rather open mindset should definitely try this CD.

At the end of the review, I want to get a bit nit-picky:

The middle part of 'Under the Wings of Thanatos' reminds a lot on The Bringer of the Sixth Sun by Covenant (now The Kovenant), which appeared on their *Nexus Polaris* recording. Listen to the track and look for the part with the word 'empire'.

Note:

The releases come professional printed (CD and booklet)



Astrum / Kosmokrater

Hello again ... nice to have another interview with Astrum in this magazine of mine. This time the focus is more on this band, while Kosmokrater and Blackthrone receive less attention; those who are still interested in some background information on these, might want to give the 5th edition a try. Well, a lot of things have happened since ... you left the previous interview with

The new Astrum CD is done, and just about ready. It is called Apocalyptic Dawn. It is 10 songs, one of them being a cover of Discharge.

Why don't we continue from there?

Well, that's getting further back in the past, it's amazing how time moves so fast, but Apocalyptic Dawn was well received, from online reviews, and local friends and fans. It was our first group effort and with a decent recording and nice packaging. So, we are very happy with it. It's available through me at my email below as well as the myspace and reverbnation sites. As well, as the new CD from Astrum, Tales of Witchlore, which is already getting much higher reviews than the previous album. It's really a progression, I believe, in recording, performance, and material.

Who is involved in the band right now and who has left it since? Can you write a bit about how the line-up has changed over the years?

Of course, Astrum started as a one man project of mine. Then A.Tomik heard some and wanted to play drums for it, and then entered Drew Blood on guitar during the recording sessions for Apocalyptic Dawn. This is the base line-up. We played with the idea of other members, and did some practice sessions with some. Rhys the Beast was a local fan of the 1st album, and knew A.Tomik, so on the new album, Tales of Witchlore, he came in and played guitar, along with Drew Blood, and provided all the solos. We considered a bass player as well, with the idea of me just doing vocals, but that did not work out, so I played the bass on the newest CD. Lord Riktor and I have a duo project called Inferniti, with one completed CD EP, Nihilistic Fullmoon Worship. This project is mainly the idea and lyrics of Lord Riktor, and his influence of Beherit, and Sarcofago.

Apocalyptic Dawn is your debut release and how do you see it in comparison with the earlier demos of Astrum? What are the differences between these?

The main difference to me, is the recording quality, and real drums. I was most musically influenced in the early 80's, with Venom, and Bathory, as well as punk, like Discharge, Cro-mags, and while I didn't get to make recordings back then, I did write music, and I find I write the same way now, as I did then. I'm just musically planted in the early 80's underground. That's what I love, that's what inspired me to write.

The music comes as a hybrid between thrash, black metal and punk, presented in a rather old-school inspired sound. Why do you play this type of music in particular; especially considering the likeliness to find an audience for it? Or do you simply don't care that much and play whatever you like?

I'd call it punk metal, as I've said before, I'm really mostly influenced by early Venom, in their attitude. I personally came to metal via punk. I was never into the classic metal bands, such as Judas Priest, etc. I was into The Exploited, Dead Kennedys, Black Flag, Plasmatics, and then I eventually got into Venom, Destruction, Sodom, Bathory, Celtic Frost... so for me, I'm a fusion of punk and metal, and not just music, but attitude, that DIY and expression of art, and more an anti-product mindset. Not sure if I mentioned this before, but in 1989 I did release a cassette of a punk project called Terminal Solution Vol 1, and Vol 2 was followed in 1990.

Have you been very critical when it comes to the music and style in terms of your debut? How long have the songs been in the making? Did feedback from fans and reviews play a role in this respect as well?

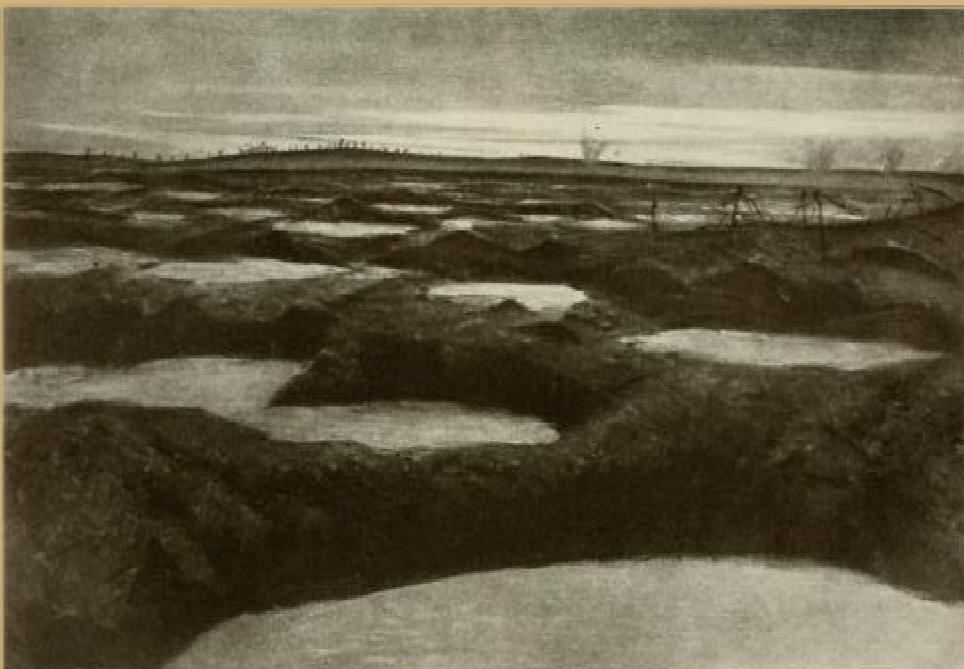
I don't think I'm very critical of myself. But, I do try to improve, and I do listen to other's opinions. I'm actually bored with discussing the debut, that was 2009. The new album is here now, in 2011, Tales of Witchlore. But, Apocalyptic Dawn was a mix of older songs and brand new ones. Mighty Swords of Thunder is an older one. Apocalyptic Dawn was often being written during the recording time, and with the new CD, Tales of Witchlore, I made an effort to have all the songs done, and practiced before we recorded.

Are you still able to enjoy this album or is it difficult for you to enjoy it? From today's perspective, would you change something?

Oh, yeah, this album rocks. I enjoy all my stuff. If I didn't, I wouldn't do it. I mean, this is my art, and I do it basically for myself. Sure, it's great that others like it, and others wanted to be a part of it, but even if that didn't happen, I'd still do it, because I like to, and I like it, and if others didn't, then regardless, I'd still do it. But as stated before, the whole "band" thing has been a learning experience, and I am always trying to learn from mistakes, which I believe I rectified in many ways with the new CD Tales of Witchlore. Such as I felt the solos on the "Dawn" were too long and meandering, so I shortened them for the new album, and I also wrote and recorded demos for all the songs and practiced them with the band before official recording took place.

Why did you re-release your first two demos on a compilation – entitled 'Shadows of the Past'? Do these appear re-mixed, re-mastered or re-recorded or in their original state? What about the Blackthrone stuff? Is there a chance to see it spread again at some point in the future?

Mainly as an archival effort, I wanted these on a CD, as they were originally cassette "releases". I'm not a mixing or mastering expert, but I did try to give them the best sound I could, and put them on a CD. I did it myself. I'm sure it could be done better. I do want to do a similar thing with the 2 Blackthrone demos. I have the tapes, it's just getting the urge to do it. Personally, I think the Blackthrone "Return to Darkness" is one of my best releases. These are from the original cassettes.



What about re-recording or re-arranging the music from the earlier releases? Somehow like a re-visit of the early days of your band. Would this be something you are interested in?

Yes, and it's been done, Mighty Swords of Thunder and Desecration are both re-recordings, and some re-arrangements. I have piles of old material, as well as many songs that have a "demo" recording. I write and record probably more than I should. I have enough material for many albums. And the next Astrum album is already written and I have demo recordings for each song. I am thinking of re-recording the 10 songs of the old Blackthrone.

The 10th anniversary passed by and no special release hit the street. Might the 15th be the right time to spread a compilation of some sort?

No, that really doesn't interest me. If we get some more albums in the future, then maybe a 20th anniversary Best of Of.

The latest and second album would be 'Tales of Witchlore'. Several aspects strike me as characteristic:

- The songs are all rather short; with the exception of the last track 'Grey'.
- Variation in the vocals – reverb as a new element
- Rather upbeat tempo

Has Astrum finally found their style? Is this the path you want to continue on?

Compared with the last album, and earlier demos, I think it's a continuation of my style. It's just how I write. Like Lemmy writes a certain way, Tom Warrior as well, it's just how I write. It's the Astrum style, or Timpaler style. But, I created Astrum to be whatever I wanted it to be, meaning it's not to be tied down and have to be one way only, and can't be anything but. The reverb or echo on some vocals was done by our engineer Brian G, and we liked it. Overall, I think Astrum plays uptempo generally. I like music fast, short, and catchy.

Why does Grey appear on this album? It sounds a bit displaced. Even though it has a nice groove, the length and drop in tempo are a stark contrast to the dominating aspect of this record.

Grey came about as a song idea with lyrics, by my metal brother Lord Riktor. He has contributed the most to Astrum's material, as far as lyrics and some song ideas go. He often likes the slower songs, he also wrote the lyrics for and the idea of Slave to the Tyrant, off of Apocalyptic Dawn. So, I wrote the music, and everyone liked it, and so we did it. As I stated before, we do what we want. Now, I doubt we'll do Polka, but Grey is a crushing heavy song with a groove, and as a big Celtic Frost fan, I don't see it not fitting, as Slave to the Tyrant was a slow song too, and I have another slow song written for the next album.

Do you composed the music as a band with all band members involved or is it rather limited to one or two members? Do all three of you have the same musical approach or are there differences, which can actually be found throughout the album? What about 'Grey' in this respect?

Most everything is written by me. Musically it's all written by me. Our drummer, A.Tomik, of course, does his own drum patterns and such. But all the basic music is by me. Lyrically, it's mostly me, though my good friend, Lord Riktor, who has been a supporter of mine since before Astrum, has contributed many lyrics and song ideas. I write, and have lots of material already written, and the other guys just don't write, but they are welcome to contribute material, and if it fits in, I'd use it.

Rhys the Beast is a session musician on this album. Did he appear on previous recordings as well? Why is he no full member right now and is there a chance that he will contribute some parts in the future as well?

Rhys the Beast was just on the new CD, Tales of Witchlore. He played guitar, along with Drew Blood, so we have two guitarists on the recordings, actually 4 guitar tracks, as each member played two tracks each for each song. Rhys also did the solos. Drew Blood may be doing future solos. Rhys the Beast moved away to college, which is why he is not a full current member. As far as the future goes, anything is possible.

Astrum with female lead vocals ... could this work?

It's not in the current idea, but who knows. But collectively, we are considering another side project, with a female vocal, and male vocal, that will be more a D-beat punk style. It's all still just in idea mode right now. But I would like to re-record the Terminal Solution songs I did in the 80's with this possible future project.

Are three members the proper size for such music? What about some additional complexity – for instance guitar lines – in the tracks? What about some samples and strange noise effects?

We did use a movie audio sample on Apocalyptic Dawn. I don't mind things like that, but I'm not into doing it myself. If a member wants to do such with a future song, I am open to it. I like the 3-piece. I think it fits Astrum well. Classic Venom, Motorhead, Sodom, Celtic Frost, all 3 pieces in their glory days. But, if we make any member changes, I'd like to find a vocalist, that can either do my style, or better. We are looking into this, as I'd rather just play bass, and write the material.

Who was responsible for the cover artwork and what made you pick it? Compared with 'Shadows of the Past' it is rather minimalist and reduced.

The cover art for Shadows of the Past was rather thrown together from an image I found online. And literally cut and pasted, and copied. The new album Tales of Witchlore's cover art is from Ranarchy. Lord Riktor was responsible for getting this album's artwork. It actually took a very long time to be ready, delaying the CD, which was recorded last year. But, it is minimalist, but everyone likes it.

What does your music deal with in terms of the lyrics? Do you express yourself straightforward or rather in terms of metaphors and such?

It varies. Sometimes it has a message, of sorts, like Blood and Sand, and Killigious. I try not to get too political. Mostly I see my lyrics like horror movies, with tales of occultic fantasies. I like music as a means of escape, a way to journey to fantastic realms or horror, or wonderment, or just have topics that are interesting, coupled with good music.

Are you satisfied with the feedback so far? Were you able to reach to mags and fans outside the Metal Archives sphere?

I am very happy with the feedback, as far as reviews, and friends and such. For the new Astrum CD, Tales of Witchlore, I can't imagine anyone not liking it, unless they are a big Justin Bieber fan. The same with Inferniti, and Kosmokrater, even the older Blackthrone material. A fan of underground metal should at least appreciate the effort. As far as other mags, and such, apart from a couple of online blogs, not much. I need a Malcolm McLaren, as I am not big on promotion efforts, I'm really just a songwriter. Though we do intend to send some new Astrum CD's to some labels which we think might be interested.

What happened to 'Before the Dawn Productions', which released two of your releases? Why are you back on the independent road?

The truth is, Before the Dawn Productions was not a real label. Our friend and recording engineer and Lord Riktor, had the idea to make a "label name" to put on the back of the CDs, I believe in an effort to make it look more professional. I wished BFD was a real label, but the fact is, it was nothing more than a name on the CD, as it has

no distribution, and in no way covered us for recording, or financially contributed in the physical production of the CDs. So, I saw no reason to use it again, we could just as well put "Astrum Records" on the CD, so I didn't see a point.



You also wrote "Kosmokrater will have a new CD out in 2010." Well, such was the case and also in the current year one release has seen the light already. Is this project something you work on continuously?

I created Kosmokrater to be my solo project, to do whatever, and whenever I want to do

something, that is apart from Astrum, and Inferniti. Because it is fully solo, I feel totally free to do what I want with it. So, yes, it will be a continuous project as long as I feel to keep it as such.

Why 'Wunderwaffen'? Why does this obscure topic have such a fascination for you?

I have a great interest in UFO's, flying saucers, suppressed science and history, extraterrestrial intelligence, etc., and all that is involved in the story of the Nazi flying saucers.

In my review on this CD I mentioned the Finnish science-fiction comedy (Wikipedia) movie 'Iron Sky', which will be released on the 4th of April 2012, and whose plot deals with an invasion of Nazis from the Dark Side of the Moon; to which they supposedly fled in 1945. Do you like this idea and would you watch it if you have the opportunity to? (This would be the homepage: <http://www.ironsky.net/>)

Yes. I have been hearing of this film for some time, and what I see looks good. Though I think I'd enjoy it more if it were not a comedy. Personally, I think there may be truths to the Nazis saucer craft, and ET connections, etc. It is a fascinating subject.

What are your plans for your bands right now? Did you have had a chance to play live already? Will there be more releases? Is there a chance to see a split album at some point? What about some additional cover versions?

We have not played live yet, but we still want to, and hope to this year. We think this will be the best way to get our name out, as well as sell some of our CDs, the new one, Tales of Witchlore, as well as Apocalyptic Dawn, which we had many made, as a pro pressed digipack. As far as covers, I'm thinking of doing Celtic Frost's Cherry

Orchards for the next album, but done is Astrum fashion. Yes, I do forsee new Astrum, Kosmokrater, and Inferniti releases in the future. And.... I'm thinking of bringing back Blackthrone, but I'm not sure yet.

Do you have some releases available right now?

Currently the NEW Astrum, Tales of Witchlore. The previous Astrum, Apocalyptic Dawn. The latest Kosmokrater, Wunderwaffen. The current INFERNITI, Nihilistic Fullmoon Worship. All available for \$8 usd worldwide, \$5 USA. postage included

How can folks get in touch with you?

Best way is through email, at audio_impact@yahoo.com as well as through the myspace and reverbnation pages.

Some final words if you like...

I'm an old school metal punk. I was raised on this type of music, and that's what I write and play. I am glad if others like it, and enjoy my, and our, CDs. I really do enjoy reading good reviews and such. I've been making music since the 80's, and finally with Astrum have gotten a full band together. It's always better late than never. I thank those that have supported my music. And for those that like the first wave of black metal, especially Venom, please check out my stuff, as that's my main influence, in attitude, and how I approach music.

Astrum – Tales of Witchlore (2011)

(USA; Thrash, Punk, Black Metal)

11 Tracks (CDr – Self-released) -_- (28:37)

<http://www.reverbnation.com/themightyastrum>, <http://www.myspace.com/themightyastrum>

The second album by the American band Astrum shows a continuation of where they have left off on their preceding recording. It is still this hybrid of thrash, punk and metal, which can be found throughout the entire release. These three styles mark the cornerstones of the concept and the longer the album takes, the more parts of the triangle have been visited. Never is there only 'this' or only 'that', but Astrum generally tends to present their art with a variety of influences. Adding to this the general attitude to play the 'old-school' card might make it difficult to reach out to a large audience, though.

Three aspects are striking when it comes to compare this output with the previous one:

- ◇ The songs are all rather short; with the exception of the last track 'Grey'.
- ◇ Variation in the vocals – reverb as a new element as well as a guest vocalist
- ◇ Rather upbeat tempo

The average length of the tracks – without Grey – is two minutes and twenty-eight seconds, which leaves not much room for exploring ideas and concepts. It should not surprise then, to find rather straightforward, uncompromising music on 'Tales of Witchlore'. As stated in the interview in this magazine, Timpaler Von Mulciber comes from the punk-genre and you can hear this even more than on the previous recordings. Apocalyptic Dawn was doomier, had larger influences from Hellhammer and came with a rawer sound, while the new one sound rather like Venom has met some crust band and joined in with the party. It should be noted that the sound of Astrum has remained and those familiar with the earlier recordings will still recognize it ... the rest might need some time to actually deal with it.

Astrum's music follows a basic structure, which is repeated with some sense of variation over the whole length of the album – with the exception of Grey again. It has its charm and is able to fascinate, simply because the variation is high enough to bypass the realm of tediousness. When it comes to the lyrics, then it is interesting to actually being able to understand what the band sings about and it might raise an eye-brow that the track 'Blood and Sand' dealt with an issue outside of the beaten to death cliché topics.

Grey

Twice has this track been mentioned in this review already and both times as an exception from the predominant style on this recording. With nearly four minutes in length it is not even close to twice as long as most of the other tracks, also the tempo is much slower and the entire atmosphere is different. More like a twisted doom track than anything else it appears and it marks a sharp distinction from the general approach of this band. Also an additional vocalist, Brian G. by name, appears and adds some spoken parts to the music. Nevertheless, it is somehow fascinating to see/hear the band performing music of a different kind but with a touch of similarity.

Tales of Witchlore is a step in the right direction, but it also sheds light on a new style in the concept of Astrum. As outlined above, the American band has shifted their approach a bit and the result would be that everything gives the impression of being more coherent and denser. Especially the additional variation in the vocals add a charming touch to the atmosphere, but Astrum should try to increase this to an even larger degree and move a bit beyond the conceptual minimalism, which nevertheless haunts this release to a considerable degree. The debut or their recent output, which one is to be preferred? Well, this is not an easy question, because there are considerable differences between these. Yet, those whose interest lie more in the punk region, might want to give this, their latest one, a try. Maybe their next output will be a hybrid between these, but for now the concepts tend to move along on slightly separate rails. Astrum play old-school-influenced underground music ... and they do it with an attitude. Therefore, give it a try.

Note:

The release comes as a CDr with coloured as well as printed front and back cover.



A summer night by Arnold Matthew

N the deserted, moon-blanch'd street,
How lonely rings the echo of my feet!
Those windows, which I gaze at, frown,
Silent and white, unopening down.
Repellent as the world; — but see,
A break between the housetops shows
The moon! and, lost behind her, fading dim
Into the dewy dark obscurity
Down at the far horizon's rim.
Doth a whole tract of heaven disclose!

And to my mind the thought
Is on a sudden brought
Of a past night, and a far different scene.
Headlands stood out into the moon-lit deep
As clearly as at noon;
The spring-tide's brimming flow
Heaved dazzlingly between;
Houses, with long white sweep,
Girdled the glistening bay;
Behind, through the soft air.
The blue haze-cradled mountains spread away.
That night was far more fair —
But the same restless pacings to and fro,
And the same vainly throbbing heart was there,
And the same bright, calm moon.

And the calm moonlight seems to say:
Has/ thou then still the old unquiet breast
Which neither deadens into rest,
Nor ever feels the fiery glow
That whirls the spirit from itself away,
But fluctuates to and fro,
Never by passion quite possess'd
And never quite benumb'd by the world's sway? —
And I, I know not if to pray
Still to be what I am, or yield, and be
Like all the other men I see. —

For most men in a brazen prison live,
Where, in the sun's hot eye.
With heads bent o'er their toil, they languidly
Their lives to some unmeaning taskwork give,
Dreaming of nought beyond their prison-wall.
And as, year after year.
Fresh products of their barren labour fall
From their tired hands, and rest
Never yet comes more near.
Gloom settles slowly down over their breast.
And while they try to stem
The waves of mournful thought by which they are
prest,

Death in their prison reaches them,
Unfree, having seen nothing, still unblest.

And the rest, a few.
Escape their prison and depart
On the wide ocean of life anew.
There the freed prisoner, where'er his heart
Listeth, will sail;
Nor doth he know how there prevail.
Despotic on that sea.
Trade-winds which cross it from eternity.
Awhile he holds some false way, undebarr'd
By thwarting signs, and braves
The freshening wind and blackening waves.

And then the tempest strikes him; and between
The lightning-bursts is seen
Only a driving wreck,
And the pale master on his spar-strewn deck
With anguish'd face and flying hair
Grasping the rudder hard,
Still bent to make some port he knows not where,
Still standing for some false, impossible shore.
And sterner comes the roar
Of sea and wind, and through the deepening gloom
Fainter and fainter wreck and helmsman loom,
And he too disappears, and comes no more.

Is there no life, but these alone?
Madman or slave, must man be one?

Plainness and clearness without shadow of stain!
Clearness divine!

Ye heavens, whose pure dark regions have no sign
Of languor, though so calm, and though so great
Are yet untroubled and unpassionate;

Who, though so noble, share in the world's toil,
And, though so task'd, keep free from dust and
soil!
I will not say that your mild deeps retain
A tinge, it may be, of their silent pain
Who have long'd deeply once, and long'd in vain —
But I will rather say that you remain
A world above man's head, to let him see
How boundless might his soul's horizons be.
How vast, yet of what clear transparency!
How it were good to live there, and breathe free;
How fair a lot to fill
Is left to each man still!

Interviews

Immolith

Hey there ... how are you and how has your band been? Who am I addressing and would it be possible to describe your 'career' in the metal realm a bit?

Greg Isiamon, guitarist and vocalist of Immolith. I've been around metal for my entire life going way way back to the late 80's and early 90's. I've played in a band called Faust a long time ago as a kid, and more recently I am in the band Coffin as well as Immolith.

What is the meaning behind the band name? It seems like to be an artificial one, or? Is it a combination of words, some play with ideas and concepts?

The name Immolith comes directly from the Dungeons and Dragons roleplaying game. It is a kind of super demon if you will said to be created when souls of dying demons coalesce into one huge powerful demon lord called an Immolith.

What made you start Immolith and why did you decide to play this particular kind of old-school black metal?

I've always been a fan of the first and second wave of black metal having grown up with these bands during that era. My first show I ever saw as a teenager was Venom. I had all the earliest Bathory albums when they were first released. For years I wasn't making music, and then probably 4 years ago one of our good friends and fellow metal head died bringing all of my old friends back together after many years a part. We decided we needed to create music again, and formed the death/thrash metal band Coffin. I was writing some other material on my own that didn't fit that style Coffin had chosen, and decided I needed to form Immolith to have an outlet for my creations that were much more stripped down black metal then what Coffin plays.

How do you this kind of music compared with the more recent trends? Why this fascination for the old stuff?

I'm old and to be honest could care less about more recent trends in metal. I play and listen mostly to old bands still, which explains why I am naturally playing and writing in this style.

There have been some changes in the line-up again. Could you write a bit about the latest developments?

The band started out as project with only Warhead (of USBM band Abazagorath). We eventually added a live bassist, and a second guitarist named Prolixus. After a few years Warhead has recently gone back to being focused on writing and recording with Abazagorath so we added a new drummer called Void. We changed bassists over the years, but none were really quite right for the band. Recently we hired a new bassist Tizon that we hope will stick with the band longer then the other guys did.

What about lyrics and texts. What books and sources do you take as inspirations?

Like our band name, a lot of my lyrics come from fantasy fiction and roleplaying games. However there are also some historical allusions as well as lyrics based in Satanism and the Occult. All typical metal cliche's to be sure. I'm not here to break any new ground with Immolith.

Should the messages in the black metal genre be expressed straightforward and therefore rather offensive or more subliminal, metaphoric and hidden?

I think black metal is amorphous enough to allow the author to create any of these types of lyrics. My lyrics to be sure are simple and straight forward, but I'm not here to tell anyone how to write their lyrics.

What about the artwork? Is it necessary to apply to a certain scene codex and style? Do you plan to have another model for a cover or was this a one-time-thing?

The artwork for the next album is already done and is much more atmospheric and less straightforward the then cover to the Hymns to the Countess MCD.



What fascinates you about Lady Bathory? Is it the horrific deeds perpetrated by her or more the myth which surrounds her character? Is she not a bit overdone, considering how often she had been referred to already?

I wouldn't say I'm fascinated with Countess Bathory. I'm interested in history, having studied European Medieval history in College. So the first MCD had two songs based on historical events. The first being Hymns to the Countess, based on Bathory as you mention, but also Slaughter the Legions based on the defeat of Roman Legions at the Battle of Tueloerg Forest in 9 AD. Bathory is an interesting story never the less.

How do you see other works on her?

The only other songs I am really familiar with are Tormentor's Elisabeth Bathory, Venom's Countess Bathory, and Bathory's Woman of Dark Desires. I love all those songs and actually would have loved to have included covers versions of all three songs on our MCD's but didn't want to have to pay the royalty fees to have had the right to publish all three. So we just went with the Venom cover.

Are you able to appreciate Cradle of Filth's Cruelty and the Beast or is it too mainstream-oriented for you?
I've never listened to Cradle of Filth to be honest.

A question I like to ask bands in general deals with the reasons for choosing the genre and style. What made you pick it amongst all others? Does it mean something special to you? Are you able to express something you would otherwise not be able to?

I wouldn't say I chose black metal; it's just that was the natural fit for the riffs and lyrics I was coming up with. As I mentioned, most of the MCD was being written when I was jamming with the thrash band Coffin. Coffin tunes down to C# and does a lot of palm muted staccato type riffs with classic thrash beats from the drums. Something like Hymns to the Countess just was meant to be played in standard with blast beats, so it was clear I was going to have to use that material I was writing outside of Coffin. And quite honestly, while I grew up first as a fan of thrash, speed, and death metal originally, I've been listening almost exclusively to black metal for the past ten years.

And as your music follows the old-school branch, the reasons for picking it are even more interesting. Was the black metal better in the old days? Does this style have some advantages over the latest developments in this extreme genre?

Again I'm biased. Of course I really think metal, whether its death metal, black metal, or thrash metal was better in the old days because I'm a bitter old man! But again that's just my personal taste. Oddly enough the guys currently in the band for the most part are much younger then me, and they are bringing a whole new perspective to the band. So I think people will see some of this younger generation's influence on the new album.

How do you see the ambient and/or depressive branch? Do you listen to it or rather try to ignore these latest developments?

I can't say I listen to really anything from either of these genres.

How do you see downloads and what do you think of iTunes and all those other Internet MP3 sites?

I pretty much download all my music legally from these services anymore. If I really support a band, I will pay for a download to get the music quickly, but I will also buy the CD and or the vinyl if it is offered. I highly recommend the MP3 label Metalhit.Com. The pricing there is fair, \$4.99 US for full length albums. And a much greater percentage of the money goes directly to the artist then if you were to buy from Itunes or Amazaon.com.

Some say that 'print is dead' (and especially in the Western countries there are ongoing discussions about the print model and whether it is still lucrative) and can something similar not be said about the music scene? Are there not too many bands releasing too many releases and too many reissues? Are the problems not in some respect homemade?

I still subscribe to Zero Tolerance, and get several print zines such as Forbidden and Satan's Sadist. However I know most of these zines are done only by the most dedicated fans who invest huge amounts of time and money to keep them going. It is an uphill battle, and I'm sure in another five or ten years we will see less and less of them. As far as music goes, I can't imagine too many bands or labels will continue to release physical versions of their music for much longer. I actually believe music will be free for the most part with labels and bands only earning any money from live shows and t-shirts.

Back to the music: You have played a cover version of Venom's Lady Bathory on the Hymns to the Countess as well as on the Sojourn / Ghost Tower release. Why did you pick this one in particular?

Again, I would have liked to do all of the songs regarding Bathory that I mentioned earlier. We chose the Venom cover at that point, because Venom meant a lot for both me and our ex-drummer Warhead. The first band I ever saw live was Venom, and Warhead counts Venom as his favorite band of all time. So Venom was the easy choice for us.

Should a band decide to cover/interpret something well known of a band or decide to stick to the obscure stuff?

My theory is this, we are an obscure black metal band, if we want to attract listeners one way to do that is to cover a better known band. The other reason for a cover was to include it as a bonus on the CD. All of our original songs that we recorded for the Hymns MCD were released digitally first through Infernus' Forces of Satan MP3 shop, then later through Metalhit.com as well as all the other major sites like Itunes. I paid for the rights to include Venom's cover only as a CD version. I had hoped included a bonus track on the CD would entice people to buy it. Unfortunately that was never really the case. I think I maybe sold 75-100 cds over the last two years. Most everything else I pressed was used in trades or sent out as promotional copies to 'zines and labels.

What were your reasons for covering Bathory's Raise the Dead? Do you prefer his black metal stuff over the Viking one?

I love Bathory, and just wanted to record it. I like all eras of Bathory. But I probably would count Under the Sign of the Black Mark as his best record.

Do you consider recording more cover versions in the future? Will they be from more famous bands again or are there chances that you dig out some obscure and rarely known stuff?

I've been dying to cover Sodom for the last few months, so I may wind up doing something of theirs soon. I really would likely stick to the more well known bands. I just don't see the point of an obscure band covering another obscure band.

What is Carrion Crawler? It seems like to be a label of you, or? Is it still active? Do you like to handle everything by yourself – the promotion and distribution? Is the label open to other bands as well?

Yes I am Carrion Crawler. It started as a private label to release my bands. First the Coffin CD, and then Hymns to the Countess. Since then I've added some Finnish Black Metal and some American Black Metal to my inventory just as a distribution service. This really was another way to try and tap into existing fans and audiences for bigger bands like Behexen and Kult ov Azazel to draw attention to what I was doing with Immoloth and Coffin. I have released one CD from another band, Dead Mountain. Dead Mountain is a killer black metal project from my home state of New Jersey that I am a big fan of. So I offered to press a limited number of his CD Jesus Exorcist. Whether I add any more bands to the Carrion Crawler roster remains to be seen. Most likely this will not be the case because honestly I just keep losing money.

What about a new recording from you? Do you have such plans for the (near) future?

We just completed a new album called Storm Dragon the last weekend in May. We worked with Chris Grigg of the US black metal band Woe. It was recorded at his studio in Philadelphia with him acting as our engineer and producer. He is in the process of mixing and mastering it now. It will contain 5 new tracks, Rites of the Blood Moon, The Obsidian Throne of Azazel, Torch of Baphomet, and A Pact of Blood. I also decided to re-record The Ghost Tower of Inverness and Hymns to the Countess from our first MCD. Some may scoff at the idea of including old songs on the new album, but I really feel it is warranted. The new band and line up is so much different now compared to the first release they sound like new songs. Our current drummer has such a different style compared to the old drummer. I'm doing vocals now, and this production is going to sound so much better than what I was able to accomplish in my home studio on the first CD. I think people will understand our reason for doing this when they compare this next album to our first MCD.

Contacting you can be done ... how?

We are pretty much everywhere I can think of online. We abandoned myspace about a year ago, so the best place to hear the band is www.reverbnation.com/immolit But I'm also on Facebook, just search Greg Isiamon, and the band has a page there as well. People can check out Carrion Crawler Records at <http://carrioncrawlerrecords.bigcartel.com>

Some final words if you like.

To quote Darkthrone "Fuck Hope."

Immortal Rites

How are you folks in Indonesia? I hope you are fine ...

FINE both wrote and when replying to this email we are in the manufacture of single GARUDHOJATI

Please introduce Immortal Rites to the readers. What part of Indonesia are you from and what kind of music do you play?

IMMORTAL Rites was born mid-1998 has several times changed personildan moment we left 2 people ANNDIE (guitar) and I (Doni (bassvokal) for lead guitar and drums we have often assisted the band temen temen THROAT, ETERNAL Darkness and Devotion INDONESIA is currently the largest country in southeast asia metal scene almost every week there are concerts every day of our metal listen to a lot of metal music specifications of our own music we call it black deathmetal

According to your biography the band was founded by members of the heavy metal band Residivis and the death metal band Demon Church; both split-up now. What kind of music did these two groups play and how long did these exist? Did they release some music as well?

RESIDIVIS is a heavy metal band Metallica to cover them bring their songs Blum had time to record it so Also they often menkover CHURCH Demon's song MONNSPELL and Rotting Christ

Could you write a bit about the early days of the band? Who started Immortal Rites, which other members were involved and why did you pick this name?

IMMORTAL Rites initial formation is GOBELL (BASS) / ANNDIE (GUITAR) / ARRIFIEND (vocals) / AAR (DRUM), the beginning of the formation is very difficult to track record of our city because no studio is willing to accept any type of metal music THAT WE PLAY while those people who have helped and connect with the band is FARMOSAT of recidivist / DRY / FATAL ORGASM / Nocturnal PALACE, ANNDIE from the band recidivist / TOTAL RENCEK / ICONOCLASM, ARRIFIEND from the band Demon CHURCH / ICONOCLASM / PENTECOST, Doni from the band morpheme / ICONOCLASM / PENTECOST, ROLAND Infernus Ritual of the band, the band YAHNES THROAT / PENTECOST / FATAL ORGASM / INHUMAN Suffering / HUMAN Aborted Magus of the band stoning, EMPTYS YUDIAGUSTA of the band, the band YORFIRE AMRETA, and WIN & ANNGGI from the band's Devotion IMMORTAL Rites we take from the title song Morbid Angel

Was it difficult to find like-minded persons, who would be interested in playing the same type of music?

Few people who play music BLACK deathmetal

Kediri is the town were you currently reside, or? Would you mind describing it a bit? How does it look like, where is it located and what kind of music is generally being played there?

KEDIRI IS A SMALL TOWN IN ASIA East Java Indonesia SOUTHEAS many bands here and SCREMO DEATH METAL

Are you able to play there on stage? Is there some sort of a metal scene? How do you get in touch with other local metal fans?

concerts every 3-4 months, but outside KEDIRI almost every week there is always a turn always exchanging info fellow metalhead LOCAL via FACEBOOK / twiter / MySpace ponsell course

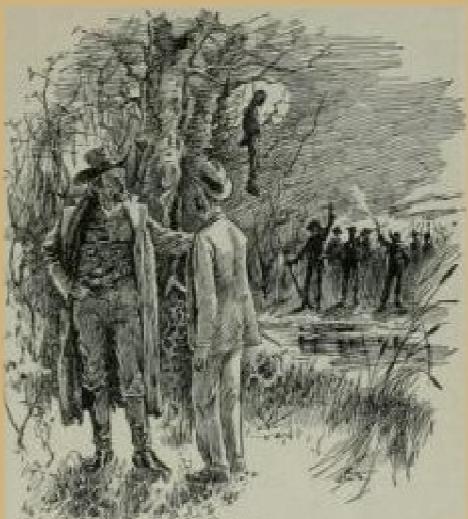
Back to the topic of your music:

Even though your band was founded in 1998, the first release only saw the light of day in 2003; Purnama, a single. Why did it take you so long to get it done?

ya because we mutually exchange personnel often hard to find a recording studio and sat on the lable

How many tracks were on this and how many copies were distributed?

This single was officially released by BLACK RECORD Herat and only 1,000 copies distributed



In 2004 two releases saw the light of day: Addir, a self-released demo, and the single My New World? Was this track part of the Addir release or was this a separate new track?

ADDD-IR is a demo that contains 6 songs which are very bad quality
MY NEW WORLD separate demo

2007 the debut album was released; Api Dari Timur. Compared with your early releases, how does it differ in sound and style?
I think the time that makes us somewhat different concept of music
there are some old songs in a demo-IR ADDD that we re aransegment
both his music and lyrics and we put in the album APIDARITIMUR

How have fans, magazines and labels responded to four these outputs? Were you able to get in touch with people outside of Indonesia?

ordinary course of all flows like water, we are in contact with many persons and METAL BAND from around ASIA and EUROPE little but not much

As all of your releases are in Indonesian, it would be interesting to know whether there is a chance to hear music in English from you in the future.

maybe someday

Would you mind translating the titles:

PURNAMA = Fullmoon

ADDD-IR = MY SELF DEEP

APIDARITIMUR = EASTERN FIRE

The music on your debut album is rather old-school black & death metal without much of a compromise and keyboards. Do you prefer this type of music over the modern polished stuff or is there a chance that Immortal Rites will play a bit more modern music as well?

haha I think yes ubtuk today we are happy to play without keibord and elements we can not memastikanya modeern

What does your music deal with? The Metal Archives lists the following: Indonesian Myths, Occultism. Could you write a bit about this? What myths do you use and what kind of occultism?

IN OUR COUNTRY IS VERY MUCH Indonesia animists AND dynamism though they were mostly Hindu religion, Christian and Islamic Spirituality HINDU mingled blend of Mystic and Sufism (mystical) Islam. I think it is very closely with our background in which we are always looking ato learn who the man, demon and god to all three is a means to achieving the highest level in SPIRITUAL LIFE

If you have to name some bands that influenced you over the course of the years, which would these be?

WE ALWAYS LISTEN black sabbath, dissection, metallica, sodom. slayer. immortal. mayhem and much more

Are there some bands from Indonesia you would like to recommend?

Demigod, ETERNAL DAKNESS, RAJAM.EMPTYS.NECROBUTCHER

Your homepage shows a short live clip and on Youtube there are even more. How have your live experiences been? Judging from these videos, the music seems to be quite raw and violent. Is this what people can expect from you on stage; a merciless blast of black and death metal? How many concerts have you played?

YES of course there is as expected and there was very thin in their capacity from our first established approximately 90-100 concerts we've done

How many people attend your concerts? Is there some sort of fan base you are in touch with?

MOST CONCERTS IN EACH PERSON attending 700 - 1050s LEAST PEOPLE, WE obtaining with fansaite every show.

Do you have some releases available or is everything sold out right now?

yes we always release. Patches.Bags.STIKER. Tshirt for each album.demo.single AND OUR BIRTHDAY BLACK CROSS.

On your MySpace site you write something about a Bendera Palang Hitam single. Is it out already?

Bendera palang hitam is the first single in 2011 we came out early this May and June we released the single GARUDHOJATI.

Is there a chance to see your early stuff re-released at some point?

I do not think so.

What would be the best way to contact you?

www.immortalrites.webs.com

www.myspace.com/immortalritesofficial

facebook (Doni immortal rites)

phone +6285655672525

Some final words if you like

good luck. and all the metalhead.

Paganfire

Hello there. How are times in the Philippines right now?

Greetings as well!! Things are crazy right now around here, it's the onset of the wet season and as we speak the drizzling hasn't stopped for a straight day, damn it! We have just returned from a 3 day trip from Legazpi City, that is 500 kilometers from Manila, we did one gig and had lots of drinks and food! We tagged along our blood brothers KARIMLAN aside from that, everything else is in their normal shitty third world form!

When and why did you start your band? What made you play thrash metal and which bands influenced you back then? Is there some sort of a thrash metal scene in the Philippines or what metal genre is predominant there?

We started around 1999 with the intent to melt poser's faces with our brand of thrash fucking metal! We decided to play thrash metal because it is what is flowing in our veins! Early bands that fried our brains were SLAYER, KREATOR and SODOM, there is no full pledge thrash metal scene over here, just a handful of bands playing thrash, back in 1999 I remember we were the only band doing such shit, others played mainstream/clean type of thrash, no one dared to touch the sound of the true underground! Right now I could say that Thrash and Black metal is making a comeback amongst local bands, the shitty brutalslamdeathmachine seems to have died out.

Who are the members right now and what are their roles? Has this line-up been stable over the years or did you have had some rotation since Paganfire was started?

PAGANFIRE 2011 is me (NONOY) on axe, Alvaro –bass/vocals, Jay – Drums and M.A. on another axe, M.A. entered the fold only last 2008, Alvaro joined the melee on 2002, while Jay and me have been together since 1999, a handful of people have been in and out of the band, Dennis – bass/vox (2000-2002), Anthony- bass (2002-'03), Rowell - axe (2002-2007), Krist – vox ('99-01), Jay – bass, Jerald – axe ('99-'02) and a pair of axemen whose names escape me! These people decided to leave the band for various reasons that are not of that importance to be recalled anymore. Let be said that the current line-up is the most potent one!

Your band name – Paganfire – would rather be appropriate for some pagan metal band with flutes and all this kind of tree-hugger stuff. What made you pick this name? Why 'pagan' and not something anti-Christian or satanic?

Our first bass/vocalist Dennis thought of this name and obviously we decided to keep it. We never thought of having some satanic or anti-christian name, we just thought that it will be boring and totally uncreative, the name is a metaphor that represents our instinct to be deviant miscreants be it in religious practices or towards other unearthly desires.

The biography you sent me had the title "The Philippines' most hated band". Why so? What makes people despise it? Is it the music, the attitude ... or what?

It is everything!! The music hurts their poser ears and the attitude completely pisses on their mainstream concept of metal and their understanding of the word "underground"!

How would you describe your sound? Has it changed since the early days?

Raw and filthy thrash metal from the third world cesspool of a country called the Philippines! Nowadays I think we have improved a bit in handling our instruments (albeit still sloppy!) and learned some recording technics unlike the early days were there was nothing but chaos! This improvement is yet to be heard though, but in time the rest of the underworld will hear it! But still we like it raw and filthy and this element of our sound will be always present!

Why do you stick to this raw sound? Does thrash need to be somehow nasty and sick? Should metal be unpolished and not 'nice'?

Audio violence is best served raw!! The best way to capture or to be close to our sound is to record thing almost as is! That's why we keep on releasing rehearsal demos, because we think that is the best representation of the band's sound, in the studio we always aim to be as raw as possible, but of course we do not want to sound like shitty low fi blurs most bands nowadays use as pathetic excuse for their lack of talent! OUR metal should be raw and brash, we speak for ourselves of course, some genres need the crystal clear production to have their skills highly audible, but for us it should be an equal balance of dirt and clarity whatever the fuck that is!

What kind of thrash do you prefer? The old-school stuff or also more modern interpretations?

I like the old school thrash mid to late '80's, for me this is the time that bands perfected this genre and each one has a unique sound and style, they had their own identities rather than just copy each other and for old thrash as I go deeper the bands just always surprise me! If we refer to "modern" as the present time thrash, most bands I have heard are nothing but very poor uncreative copies of the idols they emulate, be it the bestial ones or the bay area wannabes or the whatever types. But IF we refer to the albums TWISTED INTO FORM or MIND WARS as a modern interpretation of thrash then, those albums are perfect!!

Are you able to rehearse regularly? Do you write music on a constant basis and whose job is it to come up with new stuff, or is the whole band involved?

We rehearse 4-6 hours a month, would you fuckin' believe that?? With so much shit going on with each other's lives we are lucky to fix our schedules! I write music on a very irregular basis, there are times I can write a sequence for a song in one seating otherwise I can't even stretch out a fucking note or riff!! It is me and Vro who normally come up and present the new songs, afterwards the whole band do the necessary adjustments when we try and play them, everyone is welcome to suggest their ideas then we try them out and see if they will work.

Do you record your music in a professional studio?

YES, we have entered the studios quite a number of times and in a few hours only, in this aspect, we are all nothing but neophytes, the studio is a place of continuous learning in my opinion.

Why do you have so many split releases; eleven since the foundation of your band; at least according to the Metal Archives? Do you think it is an appropriate way to reach out to new fans and to join forces with other local bands?

Because this is what a supposed TRUE underground band like us is supposed to do, spread the filth in a completely tangible way, not just upload new songs in some social networking site! Of course it is the only way to go to have the name and music crawl its way to all fellow maniacs and misanthropes in this realm we call the UNDERGROUND!

**Do you have certain requirements that have (must?) be met in order to wake your interest in this split? Does it have to be a thrash metal band or are other genres accepted as well?**

I am not genre sensitive at all when it comes to doing splits, as long as the other band share the same attitude and desires we can definitely do splits with them, of course we will not do any split with non-metal acts, same with ultratrendy useless bands, fellow sons of the true underground are priorities when doing splits!

Judging from the titles of your recordings as well as their tracks you seem to use English as well as Filipino (?) for your music. Why do you use both of them? Bands rather tend stick to stick either to their native or the lingua franca. Whose sound do you enjoy more when it comes to metal?

we do not have any particular reason for this one, we just use what comes out naturally, we have been exposed to metal that is sung in English, some other languages are a minority to our ears, there are no other Filipino bands with lyrics sung in the native language that comes close to what Vro delivers, I enjoy English metal songs simply because I understand what the band is saying unlike when other languages are sung I am forced to pay attention only to the music.

Did you have had some concerts already? How did they went, how large was the audience and what kind of metal fans were attending?

Throughout our decade of destruction, we are able to play numerous gigs already, there are various reactions, during the early years people just stare at us, now in 2011 the fuckers are more active, they now mosh and bang their fucking heads! We will play with the same intensity to ten people as we would to 100!! That is the largest crowd we have ever played, 100. The last show we did last May 26, 2011 at Legazpi City was a total blast and we were proud to show them Bicolanos what thrash metal we will bring to their lands! If “concerts” are ones like outdoor fests or playing at a sold out stadium, we have never experienced that.

Do you follow certain trends of the ‘Western’ (Europe/USA) metal scene or do you stick to what (South-East) Asia has to offer to you? From your perspective, is there a difference in the attitude towards metal between these two regions?

I prefer to read and see what is happening, in that sense I am following the trends just to see what the fuck is happening and who is trendsucking and who is not, but I do not follow trends to copy this sound or to look like that band, or just to be able to conform and get that capitalist label’s attention, whatever happened to “do what thou wilt?” We walk our own path, whatever the fuck it may be. There are some great bands in this region but sadly the trendsuckers far outnumber the pioneers and that sucks! Metal is more openly accepted in the US and Europe unlike here in Asia, from what I see it is an “industry” in these regions where consumers thrive and are able to get whatever the fuck they want, this is not happening in my country, which of course is a good thing if you ask me, at least it is as not as bastardized and not 100% coated with all the shit that the business side of it, will sink it into.

Would you mind naming some local bands, which you like for one reason or another?

Try your luck and hunt down material of black metal bands like INCARION, TENEBRION, KARIMLAN, ANCIENT WARLORD and SACROSANCT, thrash maniacs CORRUPT INSANITY and INTERMENT, there are some more of course but I think the ones mentioned here are must haves.

What about some local underground labels? In case someone wants to get hold of Philippine metal, what labels should this person turn to?

Anura records from Albay and Lifespan records of Laguna are the only one I can think of, another active trader is Gani of M.Y.O. but he is more into punk than metal, other labels are not of the TRUE underground lineage that maniacs must know, they are more into the mainstream side rather than the diehard aspect of the sub culture and I hate them for that. Anyone interested to trade stuff just contact me.

Is tape-trading still active in your country? Do you participate in it as well? When it comes to the question of format, do you prefer analogue over digital? Please explain your decision a bit.

some years back there was an active circle of tape traders around here, but since the internet and all of its wonders have taken over, I do not know of any more maniacs into this type of activity, I am still trading tapes, cds and everything else in between to some people from everywhere in this age and time, I have been doing it since 1997, for me it is the way to get stuff and to meet true maniacs, I am more of an analog listener, I was never at home with the sound of the CD and worst, MP3!! The sound is so cold! I prefer tapes above all, the sound of analog is warmer and fuller, that’s why I like it that much, vinyl is killer but too expensive, CDs are best for archiving but also expensive, tapes are cheap but more durable and not peculiar to store.

What is the status of metal in the Philippines anyway? Are there concerts on a regular basis? Is metal played on the airwaves?

It is at the brink of mainstream bastardization, maybe in 10 years time it will be like the “industry” I have previously mentioned, no radio station play metal (i.e. Protector or Metal Church) there is one huge mainstream event held annually, we despise it but we were forced to attend because they have invited TESTAMENT (2010) and ANTHRAX + DEATH ANGEL (2011), what the fuck! Sporadic gigs that I am not interested in are held almost every weekend, but they do not excite me, they are just parties for the youngsters and not a celebration of metal as we know it. There are tons of bands, the Philippine “scene” is rich in talent but is very poor in attitude, vision and agenda, fuck it, most bands can’t even exist and stay true to themselves after 3 years, total bullshit.

A good beverage from the Philippines?

SAN MIGUEL BEER pale pilsen and premium are the only Beers you have to try, all the others are shit! If you are hard drinker, try GINEBRA SAN MIGUEL. Order it from your liquor store!!

What about some new releases? Do you have new stuff ready?

As we speak we are continuously developing stuff for a possible album, time will tell when will this happen, there is no need to fucking rush it, there are some splits and collaborations planned, but I prefer to keep my mouth shut and just talk about them when everything is in my hands!! Things will fall into place when least expected!!!

Do you have some releases available right now?

I have only the PAGANFIRE embroidered patches at my disposal, anyone interested should contact me, THRASH METAL SUPERSTARS split with ABIGAIL and BLACK SISTER is still available, contact Problem? Records and NEVERHEARD DISTRO (patches are also available from this label!) for your copies! CD still available from OLD CEMETERY and LP is still hot from MONSTER NATION, TSHIRT burning from FUNERAL MOON CLOTHING, support the true underground!!!

In case someone wants to get in touch with you, what website or e-mail address would suit this purpose best?

Contact us: NONOY PADREJUAN #60 NARIG ST., VETERANS VILLAGE, PROJECT 7, 1105, QUEZON CITY, PHILIPPINES email: paganfire13@yahoo.com trades, proposals, or anything else is welcomed.

Some final comments, words, rant ...:

Thank you very much for doing this interview and may we all dwell under A DEAD SPOT OF LIGHT !! Do not forget to send me a copy once it sees light!!BOYCOTT THE DAVAO RIP-OFF SCENE!! KAMATAYAN SA HUWAD NA METAL! WE DO NOT CARE WHAT YOU SAY FUCK YOU!

Silem

Hey there. Thank you for the opportunity to have an interview with your band. Not many folks with know Silem, so why don't you lay out the history of the band a bit? Where are you from and what does the name refer to?

Silem was born in Turin (Italy) 2001 from the ex Adversam's guitarist R. Silem. The members (on our debut m-cd) are R.Silem (guitars and bass) and Summum Algor (drum,vocals and synths). R.Silem left the band after mini cd because of his different musical interest. current members are : Summum Algor drum,synths and Negatium Corporis bass, vocals..we are working on new album with a session guitarist. The name Silem is just the name of the founder R.Silem

Who is involved in it and who founded it? Do all the band members have some sort of a similar musical background?

As I said the founder was R.Silem...Summum Algor play drum also in Adversam (black metal Italy), Natassieviла (black metal Italy) and Juno Bloodlust (black metal Japan). Negatium Corporis play bass and vocals in Natassieviла.

The music of Silem has some amount of noise and combines this with rather aggressive black metal. What made you play this particular kind of music? Were you influenced by certain bands/ albums?

During the composition we was a little influenced by noise industrial and ebm music...perhaps we were influenced by Wumpscut.

The title of your one and only album is ' Winter Landscape'. You do not have much snow in Turin do you? Are you a bit jealous of the Scandinavians?

Turin is a city in north of Italy very close to Alps and during winter we have a lot of snow..you can find many photos on the web if you want.

The cover artwork of Silem's m-cd is a place near our home called "Ponte del diavolo" in Lanzo (Devil's bridge) many Black Metal band in Turin are inspired to this place. Scandinavians places are great but we are not jealous. Turin is also a magic city...please search more info if you are interested.

What lyrical content do you generally deal with? Judging from the titles the demo is not solely based on nature mysticism.

The lyrics are based on the relationship between ourselves and nature(in Turin).

Black abyss... my spirit: is the description of the dark and magic side of our city

Winter Landscape : the winter side

Empty place of souls : is about many desolate places around city

Bleeding trees : during autumn red leaves falling looks like a lake of blood.



Interestingly, the music contains elements from the noise and industrial genre, as well as music that reminds on the Swedish band Dark Funeral; especially apparent in the opener. Do you have a fancy for these types of things? Why did you use noise at all? Do you listen to this music on a daily basis?

We listen to many types of music but about Black Metal we like old school style with raw recording...this is already noisy and noise part add atmosphere to our music.

Do you have compositions left that did not made it on your debut demo?

Yes we have many new song for the new album

Is there a chance to hear some more music from you and where do you want to go from your 'Winter Landscape'? Do you have a special idea in your head that you like to express through your art?

Soon we will rec our second album and still treat the theme of universe and mankind

How long did it take you to get 'Winter Landscape' done and where did you record it? Why has it been the only output since? Have you or other member been active in other bands as well?

We don't remember how much time we have spent for recording of Winter landscape but certainly less than a month. After this album R.Silem left the band, so we stopped composition until now. Summum Algor play drum also in Adversam (black metal Italy), Natassieivila (black metal Italy) and Juno Bloodlust (black metal Japan). Negatium Corporis play bass and vocals in Natassieivila.

In style your music does not sound exceedingly modern. The black metal you play reminds rather on the first part of the 90s than on what is played nowadays. Do you prefer the older type over the modern interpretations?

Absolutely we prefer old type of Black Metal but just about sound..the interpretations is free art of the bands.

Raw and unbalanced black metal vs. polished and mainstream-oriented music. What do you prefer and for what reasons?

We don't like a perfect sound!We like natural human sound. Today many albums have a fake sound (especially the drum!!!!) made by computer software...many bands have same sound and always seems the same band.

The listeners have to know that our releases are real, played with pain,effort and passion not with computer's mouse.

How do you see the depressive and post-black metal trend?

I think is good and there are many good bands, but you have to believe what you say...so if you talk about suicide don't be afraid to die.I hope that is not just a trend

Should black metal be more political and how do you see the NSBM-branch? What do you think have the effects of the conceptual radicalisation been? Has it always existed in the black metal genre, or is it a rather recent trend?

We don't have any political interest in music...Music is music,political is political..in nature you can hear many sounds like music. Souls ,nature and universe don't have political influences.

On the pictures of the band you use corpse paint, but no kind of symbolism can be found on the cover artwork or your homepage. Would you mind explaining yourself on these matters? Is it important for you to have something of the scene-codex?

Symbolism on logo immediately reveals the identity of a band

Why have you made your music available for download? A lot of black metal bands rather stick to their limited runs of demo tapes and Cd-rs.

BM music business now is too big and big labels don't have interest to produce no-commercial raw BM bands(this is good for underground Black Metal)

This is the only way to share our music but if someone wants a original real copy he can ask to Join This Order releases & propaganda.

Speaking of tapes. Do you still like them and use them now and then? Why was the Silem output not spread on a tape?

I never used much because they are too delicate..I use to listen many time my preferred bands and the tapes deteriorate..I prefer the vinyl with his big cover artwork and cold sound, but now we buy ever cd's

One of your members also runs the label 'Join this order'. What are the intentions behind it? What kind of music is distributed by it and what prerequisites must a band fulfill in order to get support from it?

The intentions of JTO is sharing the bands via download from myspace and organize live shows here in Italy. We produce and distribute Black Metal but we have also a Dark Ambient band (Endless Void) and a Horror Rock band (Stave the Grave).We use to trade our releases with another labels especially

Paragon records (from America).

Soon we produce new Death Metal band (Scream 3 Days). All bands must have real attitude not just words...they can do all they want about artwork and music except political. Write a book is better for political.

Does it have some new stuff forthcoming?

Yes, we have new songs for new album.

Have you played live or would you like to do so at some point in the future?

No we never played live because of incomplete line-up... but we don't have many interest to this.

Can you write a bit about your local metal scene? Are there some bands that you can enjoy and you would like to share with the readers of this magazine?

In Italy we have a big BM scene with many good bands,some very old like Mortuary Drape and Opera IV who started in the '80 (Occult Black Metal).Natassievia, Adversam, Typheret, The True Endless, Nefarium, Imago Mortis, Torvara, Unholy Storm.

What releases are currently available?

Just winter landscapes mcd-r

How can someone get in touch with you?

<http://www.myspace.com/jointhisorder>

jointhisorder@gmail.com

Feel free to share some final thoughts.

Thank you for the interview we appreciate your serious work.

Ater

Hi there folks ... how are times in Italy?

Hi there! Seems like to be in October... heavy rain and dark clouds! Perfect weather for a June's day!

Wikipedia reveals a bit about your name, but which one does one have to pick? Is it the Latin word or some reference to a person mentioned in the Book of Nehemiah or is it, by chance, both? Why did you choose it?

The reference we meant is the Latin word; Ater is simply a word that of something obscure.

Who are the members involved in Ater? What are their roles and how does the process of song-writing take place? Is it done by the entire group or limited to a few individuals?

We like to consider ourselves as a collective instead of individuals; however all the music is written by the lead guitarist and the lyrics by the singer. Of course all of us do a lot of work for the arrangements, especially during the rehearsals.

Would this band be the main focus of all band members, or do some have additional projects beside this one?



Yes, it can be considered as you said. Almost everyone of us has other projects but Ater remains our first priority.

When and how did Ater start? What were the reasons for launching the band? Did you have had a particular type of music or sound in the mind? In terms of inspiration, what band would you cite as important and influential?

It was simply the will to start to play black metal... no bloody and satanic fairy-stories involved! Everything starts in 2005 with four minds which decided to play something raw and fast, something like the Swedish black metal diamond-heads (Setherial, Dark Funeral, ecc.).

'The New Reign of Silence', according to the Metal Archives, this single would mark the first output by your band. Interestingly enough it was created in the year of the band's creation. Was it a spontaneous recording or already planned and the style of Ater lain out? Is it possible to find this track somewhere?

The New Reign of Silence is the first raw track which the singer recorded it only by himself ,a lot of years ago. We might consider to release this song as a free download, or including it into a further release.

The title sounds a bit ironic ... why did you pick it?

You know.. we were young.. but the single was completely recorded and composed only by our first singer. It doesn't represent us so much.

How long did it take to get your first output Arcane Terre done? How does the name translate? Was it easy to get the song-writing and such done? Where did you record it? Are you still able to enjoy it?

The correct translation would be "Arcane Grounds"; it took a while to arrange every song with the lyrics, even if the result was maybe ruined by the low-fi recording quality, factor that now makes the listening more difficult for us. By the way it was recorded completely at home by our first singer and our lead guitarist.

Surprisingly, you made it available as a free download on Jamendo. Did you distribute it also via normal CDs? How have the responses been?

The demo was auto-produced in 2007 and sold to everyone who wanted to listen to it; the only thing that people paid for this demo was the shipment. This is the main reason about the release of Arcane Terre as free download around the internet; we wanted that everyone with a bit of interest could listen to our raw work, eventually by shipping the demo. In response we had a warm welcome from a lot of listeners, even if some reviews wasn't too good, like yours. We know our mistakes and some good criticism is always welcome!

Oltre La Vetta would be your latest output. Same game as before in terms of the title: what would be meaning in English be?

It's translatable as "Beyond the Summit". The obvious reference is the top of a mountain, a summit, of course. We don't find ourselves "over the top" as someone could think, we are very humble about our work. Instead, this work is a kind of journey that an individual person like me, you or something else, can start to find his "true self". Or, at least, this is what we felt during the writing/recording of this album.

The first impression – or to be more clear a comparison with the Arcane Terre – reveals the progression the band has taken since. First of all, the music has become less raw and better produced; further, the samples create a certain curiosity regarding the background of this album. The listener gets the impression of someone walking through the snow and passing various setting and ideas. How would you respond to this?

With Oltre la Vetta we wanted to put the listener into a natural based background; the manifestation of nature in his wild form is the true protagonist of this album, the tracks are just something in the middle that figure out (with music) the steps of this journey. For example; we start with an eruption of thunders and some fury, later the music become a little more epic, sometimes solemn, sometimes melancholic... Every kind of emotions that every human being experience in his life. The reason beyond the improvement of recording quality is simple; we recorded it in studio!

The term black metal seems too limited in order to describe your accurately; Sacramentum, Mörk Gryning, Gates of Ishtar – with a more modern and slightly mainstream-oriented (there are some Cradle of Filth influences) touch – and similar ones to the mind in certain levels. Rather furious and aggressive has the music become and influences from the death metal can be discovered. Do you feel you have found your style already or is the debut nothing but a milestone towards an even different sound?

I can say this : we know how our music is and our riffs are rather recognizable as "Ater". We do not search the originality at all cost, we try to create some atmosphere without paranoia about genres or this kind of stuff. With Oltre la Vetta we have understood how this can be composed and we'll continue to follow this way. In future? Who knows!

Everything has become more intense ... everything except the opening/closing of the tracks. Why do you take the atmosphere back again and again?

Every track is part of a journey through nature, this is the way we chose to put all these intro/outro. We wanted to create an atmospheric background, nothing else.

Also the sound has become better and provides the music with enough 'power'. Are you satisfied with the result? Where did you record the release and who was responsible for the production/mix?

We recorded here in Italy at One Voice Studio, located in few kilometers from our city, Turin. The result is quite enjoyable but we have paid our inexperience with a lot of mistakes and some parts out of their place... I think it's a common error for a band and you know how these things go.. We're never satisfied!

What about new music? Oltre La Vetta was released in 2009 – later distributed by Winter Thorn Records –, but what about something more recent? Are you able to lay out some of the recent development? How would you describe the new music compared to the older stuff?

After Oltre la Vetta we had some personal troubles that slowed down a while, including some line-up changes. Now we have almost finished the writing phase for our new album, which will be ready in the next year.

You wrote on your page at MySpace and Facebook the following:

After the mixing, Ater takes part in the shots of the brand new Alex Infascelli's movie, playing a song that will be part of the movie's soundtrack, which will be released on may 2009 for Sky Cinema. (Source: <http://www.myspace.com/aterblackmetal>)

Can you write a bit about this movie? Did this actually happen? What track did you pick for the soundtrack?

That was crazy. Alex Infascelli is an underground director from Rome and he was searching a BM band that can spit fire during a show, he searched through various YouTube videos and contacted us for a screen test, he liked our show and hired us. He filmed us playing NEBULA SEPULCRALIS during a fake show and it was the track, of course, we picked it for the soundtrack.

All your releases are in Italian. Do/did you pick this language out of conveniences, because it is your mother tongue and you might not feel so 'secure' in English, or do you prefer the sound of this one over that of the lingua franca?

Just because we want to write and sing in Italian! We think it's a beautiful language, even if singing in English is sometimes more comfortable... almost everything sounds well in this language!

What do your albums generally deal with? Could you elaborate this a bit?

We can say that our main influence is nature and through it we talk about various themes. Oltre la Vetta is a concept album totally based on it; you can read it like a sort of journey through nature towards an hypothetical mountain summit as the end, or a milestone. It's like the path everyone takes to achieve the realization of self. We try to inspire to the listener our feelings and emotions in every riff we write; nothing is casual, every note and especially the vocal lines have a particular meaning! You can listen to our music walking through the woods, or closing your eyes and thinking of beautiful landscapes that nature crafts with its hands. We are always glad when someone feels some good vibrations with our music.

Interestingly enough, none of your outputs and also not your logo has any form of satanic symbolism. Why this reluctance on your site? Do you feel this aspect overdone or is it something that would not suit the concept behind Ater?

We don't consider satanic symbolism as part of our inspiration and we don't want to talk about it. Even if someone could say that black metal is this kind of thing, simply we don't care, we are more related with nature instead of "satan"

You also had some live experiences over the years, didn't you? What bands did you join the stage with and how was the feedback from the crowd? What was the largest you have played in front of so far? Compared with your early days, how did this change over the years? In terms of the audience, who tend to visit your concerts?

Yes, we had some live experiences with a lot of bands; Nefarium, Otargos, Esoteric, Maniac Butcher, Nacthfalke, and some more. The most crowded gig we think was at a festival with Mortuary Drape, a piece of Italian history! Sadly in Italy most of our audience is composed by elitarian kiddo who play to be misanthropic and evil... and this kind of shit. Usually we don't get in touch with most of them for this reason... maybe they're too evil to cheer with a band or to give some criticism! We'll never know. With the help of the time we've become more comfortable with our instruments and on the stage... sometimes, when the venue permits it, we like to spit fire while playing.

Do you have some releases available or is everything sold out right now?

Sadly we don't, everything is out of stock. We might plan to remaster something, but for now you can find something over the internet, if you want. We know that cold mp3s are nothing compared to the beauty of a shiny compact disc, but that's it.

How can people contact you? What are your Internet sites?

We have a page in the main networks; Myspace (<http://www.myspace.com/aterblackmetal>), Facebook (<https://www.facebook.com/pages/Ater/236294810314>), Reverbnation (<http://www.reverbantion.com/ater>) and YouTube (<http://www.youtube.com/aterblackmetal>); you can listen all tracks of Oltre la Vetta, but of course with the YouTube sound quality.

Some final words if you are still motivated:

Just thank you for this interview and thanks to everyone who will read. Feel free to contact us to know something more about our music!

Nova Lux

You guys are hopefully fine in Italy ... the charade in your government is still going on?

Nova Lux: The “charade” (if is correct to use this definition), still goes on. This government is destined to finish, but possibilities of positive changes are low, because in recent past we haven’t had better governments (it isn’t a ‘parable’ if we say that they were disastrous) and –actually- there aren’t the requirements for an auspicious future. Anyway, as we think, the problem isn’t only the government, but also (read: “especially”) Italian citizens.

In fact, if a foreigner asks an Italian the following questions:

“Whose Berlusconi’s mistress?”

“What’s the article 1 of your Constitution?”

He would immediately give an answer to the first question, but he will have big difficulties in replying to the second one. That emphasizes how ignorant people is, and how unconscious it is to be (ignorant), and how it is drawn by pre-confected “mass-media” opinions, which take to deleterious and misinformative State’s gossip. That’s a weapon used by government, but it won’t have any effect if people don’t willfully expose their bodies to it. That said, we don’t want to discuss further on politics, because Nova Lux is an apolitical musical project.

Nova Lux, how does this name translate and why did you pick it? How can one discovery the novelty? And is black metal is rather about darkness and such?

Nova Lux: Leandro Alagna and Hostis have not only in common an intense friendship, but also F.W. Nietzsche’s figure. In fact, we can consider “Also Sprach Zarathustra” as a book that changed our lives. It is well-known that Nietzsche writes about the “Übermensch”, a new model of man, which represents an evolution of the wimpy, “always on his heels”, modern one. If the evolutionary process has operated on anatomical characters, bringing a small-brained quadruped, called orrorin tugenensis, to the human status; here we talk about an evolutionary process that operates on the spirit, bringing the man to be, through the idea, a “bridge to the Übermensch”. “Nova Lux” which stands for “New light” is the term which best describes this concept, because the “Übermensch” carries out new values, contrasting those that are dominating the man from 130.000 years to this day.

So, “Nova Lux” can be described as a lantern that enables us to bring light into a dark room, not only to ‘defeat’ the darkness, but also to see inside it. The novelty is the musical and conceptual proposal, inevitably marked by our ideas, but to “discover” it the listener has to do a researching work, both in text and melodies. It is an ‘audio-narrative’ product, between music and literature. Needless to say that if you want to listen “Nova Lux”, you have to face a demanding product, so we advise ‘dulls’ against listening us. It is obvious to say that black metal is darkness related. Those which play black metal today have to make a choice: conforming to the rotten, materialistic, “hate and violence” origin black metal, or using typical black metal sounds to express not only these concepts, but more and more. We took the second road. We place ourselves in “black metal” genre because we hark back to it, but we’re not totally ‘enslaved’ by its sounds. Paradoxically our tracks are often distant to the genre, because we want to be coherent and sincere in the diversity of the proposal.



Would you mind writing a bit about the band's history and while doing so, introduce the members a bit. What are their roles in the band? How does the song-writing takes place and such.

Nova Lux: As already mentioned, we're not only colleagues, we're also friends, and after we read and appreciated "Also Sprach Zarathustra" we discussed and thought about transposing our experience into a musical project, where anyone could express himself as best as he can. We left a 'personal imprint' in our work that is distant to Nietzsche's ideas, but we believe it is necessary because Nietzsche's "Also Sprach Zarathustra" is only the idea behind the concept. Lyrics have a primary role into "Nova Lux" because they are the vehicle on which the music travels, so there is an interdependence link between them. To say it better, we can imagine a train: it is the music, while lyrics are the binaries. Back to ourselves, the only thing you need to know about us is that we are friends and we are love reading, everything else is insignificant.

Some additional translation, while we are at it:

Mar Volucro means what?

What about the song titles ...

- 1. Delle Origini**
- 2. Le Ancestrali Vette del Domani**
- 3. Stridor**
- 4. Mar Volucro**

4) Nova Lux: "Mar Volucro" means "Flying Sea". According to Homeros, the Mediterranean Sea is the "Sea above seas" because it was the epicentre of trade routes in the past, in addition it was the biggest sea, as the only other known sea was the Persian gulf.

"Delle Origini" stands for "about origins". It is a track which we define literally 'dictated' by Friederich Nietzsche. The plot: modern day men have fallen in inertia – an "inertia" that challenges physics' principles and becomes the driving force of regression- even "inferior" to monkeys, because they have been capable to evolve and surpass themselves, while homo sapiens have improved only technology, caring about the exterior and not the interior. Obviously we know that technology has also positive aspects, but we chose to talk about how the majority of men are enslaved by it.

"Le ancestrali vette del domani" can be translated in "The ancestral peaks of future". We believe it is one of the most well-made tracks. It is satirical on the "virtue", a valour that modern men have rejected as the most grisly creature, to embrace infamous valours such as: voluptuousness, thirst for power, selfishness.

"Stridor" stands for "whistle", it refers to sirens' whistle. Musically it is one of those tracks that is similar to "black metal" canonic sounds, while conceptually it represents the fight between spirit and matter, because man, in the course of his life, has always to pick up between falling into temptation or not.

On your blog at MySpace you wrote the following:

It sets out 4 tracks, 3 of them are part of the album "Undecim", in pre-production (the last song is an homonymous bonus track). (Source: <http://www.myspace.com/novalux11/blog>)

What would be status of "Undecim" be? Is there a release date in sight? The blog entry is over a year old

...

Nova Lux: "Mar Volucro" was intentionally released as a preview of Undecim, which is a "work in progress" album still far from its ideal form. It is like working on a sculpture, the form is well-outlined, but it lacks in details. Anyway, we dissociate from those bands that release their products in brief time, because a work requires coherence and care, and we want to offer ourselves and listeners the best. For example, Italian black metal band Mortuary Drape published the first full length after seven years of demos. That said, we're not telling you that Undecim will be the first N.L.'s release, so stay tuned with us...

How did you record your music? Were you able to use a professional studio?

Hostis: I have personally recorded "Mar Volucro" using my PC's software. In fact the sound is not the best, but for EPs (or demos) I think it is ok. However, now I've found a better method for registering stringed instruments. Regarding the drum I use a drum machine (as reported on our myspace), while keyboards' recording is similar to stringed instruments' one: I simply have to connect the instrument and the PC. Then I play, and via software I add keyboards' effects and distorsions/amplifications (for guitars and bass).

What bands influenced you while composing this album? The music switches between midtempo and faster segments and gives hints on a variety of references; Old Man's Child, Dark Funeral for instance, but without less impact of the keyboards and the aggressiveness. How would you sum up the core essences of your art?

Hostis: Bands that influenced me the most are primarily Italian BM's bands (such as Spite Extreme Wing), but also foreign bands like Sargeist, Satanic Warmaster, Nargaroth, Dissection and Forest of Fog. Obviously I use them to take inspiration, not to plagiarize them. I try to express what I have inside, transposing my being into each note. Every riff, melody and strophe is sincere and personal. Switching between midtempos and faster parts is important to me because it is the basis of composition: first: it better 'matches' lyrics and music -combining them in an inseparable spirit-, secondary: it also transmits some pathos in delivering a message to the listener. And this message tries to recall the uplifting of the soul, beyond materialism and dreary thoughts and ephemeral pleasures. All coming from the modern and degraded world. There keyboards come into play with their background melodies that try to penetrate between distorted guitars in transmitting an immediate sense of depth.

Mar Volucro has also some acoustic parts. Is this an aspect you will elaborate further on your future recordings? Why is it important for you to create some sort of extreme counterpoint to the metal part?

Hostis: Yes, acoustic parts will be in the next albums, especially on "Undecim". They are very important to me because they make opposition to "cold" distorsions. They are preludes, a sort of "cathartic induction" that I use to involve the listener in the tracks' development. I want to clarify that compositions are subject to a strict rigour, I really try to do my best in choosing the riffs' (or acoustics') position. I think it is important to follow a scheme to best involve the listener and to best represent the concept behind the sound. For this reason I prefer to work on the lyrics first, because when they are perfectly done I come into play with composition, building my work on Leandro's strophes. I personally and meticulously choose every single riff and melody. Acoustic parts are used to induct, to prepare the right climax for the taken path, and even as a reflective phase, that I consider as an essential meditation before taking "Spiritual paths".

How have the responses on your release been so far?

Nova Lux: Mar Volucro was an average success. Impressions were generally positive. We had some criticism but we treasured it to improve our future works. We're certainly satisfied.

Would you mind elaborating a bit on the lyrical background of Nova Lux? The Metal Archives merely lists 'Philosophy' in this respect.

Nova Lux: You know, essentially we talk about 'philosophy', but to clarify it a bit, our lyrics examine the human being in historic, evolutionistic, spiritual and ontological terms. So, N.L. talks fundamentally about "ontology" of the human being.

Do you feel more comfortable singing in Italian than in English? Do you like the sound of black metal in Italian more than in English?

Hostis: I believe that it is important to use your mother-tongue, even as a tribute to your country. I always prefer to sing in Italian, not because English is less convenient -on the contrary- but expressing things in your mother-tongue is something deeper, something that you really feel in your heart. This is a disadvantage to those that don't understand Italian, but I believe that Italian language perfectly fits with Black Metal. When you have this good combination of music and lyrics, it becomes all so poetic and "high", but it's hard to combine them right.

If I do prefer Italian over English in Black Metal? Well, it depends on many things, I cannot generalize. It is necessary to see if a language fits more than others in different contexts. There are various factors to consider, you can't just sing in a language. The melodies you create are factors that allow you to use THAT language: if a melody doesn't allow you to sing in Italian, you cannot force it. The English language is the most used so it easily fits with many melodies. However, when a band of my own nation uses my language I appreciate it. I am pleased when music is in full harmony. But, for example, I think that a band playing "Norwegian black metal" couldn't sing in Italian, because it doesn't fit to this genre.

How does one have to understand your cover artwork? It looks mirrored and but it also reminds on some obscure picture used in psychoanalysis; the ones in which you have to identify certain schemes or contours. As also your logo shows such a stylistic approach, it would be interesting to know whether there is a deeper meaning behind using it.

Nova Lux: Hostis made a first logo's sketch, and then Black Heresy (<http://www.myspace.com/blackheresyartwork>) refined it. It has no "symbolism". The cover is not related to psychoanalysis but it is just a representative image.

On your MySpace site you have uploaded a picture of you. Why don't you wear corpse-paint and such? Do you think such had been overdone in the past and bands should move beyond these clichés?

Nova Lux: Some manners originally born as a rebellious act: in fact, if we read Venom's interview, they clearly say that. But we think these manners are old and "common" nowadays. We love the scenic effect but we're just not into it. Our approach to black metal explains why, even if we don't go around in robe. We're simple men, and we act just like simple men, we don't need to cause an uproar or "painting", our only interest is to do a good job.

Do you still have releases available?

Nova Lux: Actually we don't have any copy, but our label "Schneesturm records" has the last copies on the market.

How can people contact you and do you have sites on which someone can give your music a spin?

Nova Lux: It is possible to contact us exclusively on our myspace (you don't find us on other social networks), we're always available to chat with people interested in N.L..

Our production is completely in the hands of our label

(<http://schneesturm.altervista.org/schneesturm/?page=index> or <http://www.myspace.com/schneesturmrecords>).

If you want to support us, you can buy our stuff there.

Some final comments if you like:

Nova Lux: We are grateful to you for making this interview and for publishing the review of "Mar Volucro" on your zine.

Special thanks to all those supporting us by listening our EP, and all those that appreciate our work. We're also thankful to those that criticize our work because it helps us to improve.

Hail.

Chavajoth

Hello there folks. How are times in Brazil? Would you mind opening the interview with some sort of an introduction of the band member and the history of Chavajoth? When and why was it started? What were your reasons for playing black metal?

Hello. Fine, thanks. Absolutely.

Well, I used to play in a Black Metal band, but due to ideological incompatibilities, I left the band, so I decided to create my own project, that I've called Chavajoth. This project began in 2005, when Dom, a friend of mine, and I recorded some Black Metal songs.

We decided to play Black Metal because it's the genre that can translates, in a unique way, the most deeply dark and obscure thoughts and feelings that Chavajoth introduces in its musics.

The Metal Archives name a 2005 foundation date, but the only release has been spread in 2011. Why did it take you so long to get this demo done?

Dom and I have started the project in 2005, but he went to live in a distant place, so we had to have some time out of playing. In good time, we've returned our musical activities, but creating and recording songs at distance, what took the demo a long time to be done.

What does your band name refer to? How can it be translated and where did you take it from?

Chavajoth is a hebraical name. It's the Traditional and Kabbalistic name for something that in other cultures is called Azrat (Azerate). It's the antithesis of the Demiurge, the opposite of YHWH (the Tetragrammaton/Demiurge), the Anti-Cosmic God from the Kingdom of Kliphot at Kabbalah.

On your MySpace site you write 'Traditional Anti-Cosmic Satanism!' What do you try to express through this and would you mind elaborating a bit on your philosophy when it comes to Satanism?

The Traditional Anti-Cosmic Satanism is a synthesis of traditions that study and practice all the ways of the Left Hand. But we have our own proposal. The term Anti-Cosmic represents the will to transcend the life's state of delusion. It's the transcendence of the Existence's phenomenon, of any sense of consciousness about time, space and causality. It's the dissolution of individual self's sense or ego.

In this tradition we see the Cosmos, the established and formed Universe, as a jail, a prison. We believe that only Chaos is the true freedom, because Chaos is neither contained nor limited by the dimensional time. There's neither time, nor space and nor causality in Chaos, so there are no predetermined rules. The Cosmos is causal, it's limited by the Law of Cause and Effect (Karma), while Chaos isn't causal (Akarma) and it's free from all limitations of causal laws, naturally.

For us, being a Satanist is to be both an accuser and also an opponent, and a Satanist must have the "Black Flame of Chaos", which is a part of the Primordial Chaos, burning inside him. This Black Flame was called by the Sumerians as 'The Blood of Kingu' and the Egyptian called it 'The Seed of Apep'.

So, Satan, Lucifer, Exu Maioral, Set, Apep, Kingu, Loke, Typhon, Ahriman, Samael are some names that describe both the force of the raging Chaos, the antithesis, and also the strength against the Demiurge and the entire cosmic order.



anti-Satanic.

How do you perceive LaVey and Crowley? What is your opinion of them?

I don't like a lot of points about Crowley's conceptions, but I totally repudiate LaVey' ones. LaVey isn't and never was a real Satanist. LaVey's theory is just a mixture of Atheism and Humanism with a bit of Occultism, leading to a harmless adoration of ego. The Church of Satan and the Temple of Set say the dark forces are merely one aspect of psyche or unconsciousness. The Church of Satan and Temple of Set have never had any experience with the real primitive. Both groups are

When it comes to Christianity in Brazil, then how would you describe the situation of the church and is Satanism a proper way to express dissent towards this aspect? Do black metal bands receive a black lash from society?

Brazil is the largest Catholic country in the world. Here we've got one of the largest number of Catholicism followers. Not only Catholicism, but also Protestantism is growing round here: we can see many Protestant churches swarming in every corner we go. But Satanism is a Tradition that goes far beyond just being against Christianity. We have a goal and our own philosophy. We are the antithesis of the Demiurge, no matter in which religion he is being cult. Demiurge is also called by many traditions as Yahweh, Odin, Zeus, YHWH, for example, and we are opposed him.

Obviously Black Metal music tends to be refused by the society, from which I don't belong. The society is formed by a weak human flock and I'll always be the opposite of the apathetic masses.

Interestingly you use the sound of organs for your music. Why? Furthermore, what were your reasons for not playing a too conservative approach of black metal?

I've thought about using an instrument that could express the darkest and obscure music. And we've been worked with the organ exactly to create this dense atmosphere.

I handle with music in a way to express both my conscious and also my subconscious. With music I can describe my spiritual experience. So I really don't follow a rule that isn't my ideological rule. I just try to create a dark atmosphere without following a standard.

How would you describe your music? What are its core essences?

My music is a product of my conscious and my subconscious. For that reason, the core essence of it will always be satanic. This is my only purpose when I create music. I face my project as something that carries more satanic essence than most Black Metal bands we see and hear around: in spite of screaming 'Satan' and using satanic symbols, they don't have, truly, anything about real Satanism. Most people who are involved with Black Metal just use satanic symbols to express nothing and speak about an ideology they don't know and that they can't feel as an expression of themselves. It's almost impossible to know people who are really involved with a real Satanism in Black Metal.

One track comes with the strange title HWHY. What does it refer to?

HWHY is Chavajoth. The origin of this name is purely Hebraic. It's the inverted name of YHWH (the Tetragrammaton).

As told before, HWHY (Chavajoth) is the antithesis of YHWH (Tetragrammaton).

In Hebraic Yod = Y represents Adam, The Fire, The Man, while HWH represents Eve, The Water, The Woman. So we've got: Havah-yod, Havayot, Havayoth, Chavajoth.

The name of your demo is 'Dies Irae', which translates to Days of Wrath. Actually, when you look at the Middle East, then these have become flesh. Did these events inspire you, when you had decide for a release title?

I decide to use the name 'Dies Irae' in order to represent the day when everything will be completely destroyed and we'll return to the Primal Chaos. The Day of Wrath leads to Chaos and to the beginning of the Pandimensional Aeon, the timeless era, what we can call 'the infinite', the dark aeon. In Sanskrit 'Dies Irae' is described as 'Mahapralaya'.

You use both Portuguese and English. Will you try to continue with this mixture? Do you prefer one language over another one, when it comes to expressing your thoughts in it?

I'll try to continue using both languages, yes. Singing in English is easier, the English lyrics fit better in the melody. Fitting the lyrics in Portuguese is something far more complex, but I believe I'm able to express my thoughts in both languages.

Are you active in other bands beside Chavajoth?

No, I'm not.

What about the local black metal scene in town? Does such exist? Are there regular concerts?

Yes, it does. Round here we have always had a great tradition when it comes to extreme metal. And there are concerts regularly, but as in everywhere in the world, most people of the metal scene aren't the ones who we can handle with seriously. Most are just 'headbangers'. In a case of music with/and ideology, they have nothing to add, nothing more than merely shaking their heads.

Would you mind presenting some other bands from your town or region, which should receive a larger recognition? Are there some great new bands and releases coming up?

I present three bands from my country that I think they deserve larger and greater recognition for their work, their competence. They are Hécate, from Ceará, Northeast Brazil, Spell Forest and Ocultan, both from São Paulo, Southeast Brazil. And no, there aren't great new bands coming up round here, unfortunately.

Do you have some releases available?

Yes, I do. The demo's already being sold at Svartgalgh Records (Netherlands) website, but it's planned to be released in Brazil on November 11th, 2011 (11/11/11).

How can people reach out to you?

They can find me through the e-mail/messenger lord7campas666@hotmail.com or myspace at <http://www.myspace.com/chavajoth>.

Some final comments if you like.

I want to thank you for the opportunity to publicize the Chavajoth's Project and I hope that everyone who hears the project not only tries to get what it really means to express, but also tries to really understand the purpose of Chavajoth's songs.

Liktjern

Hello there folks. I hope you are alright and ready for some ... hm ... yes, 'some' questions.

Hail!

Finally we got together some answers for you, although you chose a difficult time to ask for an interview, our first ever actually so thanx for the opportunity! There seems to lay a curse upon this band, almost always have been but I guess that comes with working on the dark side. So you have to take this interview for what it is.

Even though you have only released one album since, the band is not particularly new. What did it take you thirteen years to get the first official release out? Other bands have spread millions of them in the meantime. It seems appropriate to 'demand' a bit of clarification on this issue.

❖ Knokkelmann: The bandname Liktjern came up with the current line up that was formed in 2008. The meaning behind the name, it suited our musicstyle, and there is a lake nearby that had a rumour that there could be a corpse or two hidden in this water from old times, i have not been able to find out if there is any truth in this but Liktjern came natural as a name because of this. Its not that easy to find a name that not have been used by others when you play black metal these days. Original or not, we do not care. In the beginning we played under the name In Depths Below but as I prefer a norwegian name, we came up with Liktjern, meaning corselake in english.

When I read your biography on MySpace correct, then the year 2007 marked some sort of a turning point for you. Was it easy to recover (some of) the spirit you originally started with or was there a different feeling to it all? How did you continue where you left off? Or did the ideas from the early days never really left you and remained as vague impressions in the back of your head?

❖ Knokkelmann: Why did it take us thirteen years? This is a complicated and long story but I can try make it short...

When we started up under the name In Depths Below in early 1995, the line up was me, Kverke and a friend named Christian. Me(16) and Kverke(15) on guitars, Christian(17) on drums. We rehearsed three days a week and things went very well, we were very dedicated and had very consistant rules, if you did not have a very good reason you had to meet up in the rehearsalroom which was in the basement at Kverkes parents at that time.

Autumn 1997 Christian committed suicide and was replaced by Alex, an old friend who had to start his drumming from scratch but became quick a good drummer. So we kept on rehearsing in same style until 15th may 1999 when me and Alex had an serious car accident, Alex recovered completely while I broke my neck and damaged some nerves.

That day, the band was history. Altough we did record a rehearsal on vhs with 7 tracks with corpsepaint, blood and black uniforms..

Alex quit drumming, Kverke had issues on his side and I had to recover.

A few years passed before I managed to play guitar well again and I tried some other line up's that went nowhere, the dedication and structure around me was gone so I kept on basiacilly on my own until I got together with Kverke again in 2008. Nearly a decade had gone before I got into the dark atmosphere I had around me from the start.

Had not all this happened, the hole bandsituation certainly could had been different, but that is nothing to dwell with!

The spirit from the old days had never been gone but I had no one by my dark right side before todays line up, the ideas from the past had never left my dark mind.

❖ Knokkelmann: I started then from scratch with Kverke and a drummer named SS. but had to change drummer again cause lack of structure so when Ond came in the band in 2008 we finally got started on scratch with the structure and discipline from the old days that resulted in our first release, Kulde, Pest & Død. Ond was an old friend and neighbor of Kverke and fit the band great.

We rehearsed intense three days a week on 5 tracks for 4 months and went into Abon Records & Studio.

Gud worked as soundtechnician with Abon at that time, I had known of him from the days we played with Christian as they had been old friends and played in a local black metal band before together.

He has been working many years with vocal so I had the feeling he was the right man for the job. He listened on our four tracks (the last one called Pesta will appear on the full length we are currently working on) liked what he heard and joined Liktjern on vocals.

❖ Gud: I started out playing the guitar in various projects, with Christian their former drummer in 1993. In 2000 I started my own oneman band named Drap (murder). That band is currently laid on ice awaiting its time. So my main focus is now on Liktjern, and the new album. Which I shall both produce and design the cover art. And hopefully not fuck it up too bad.

Was it easy to find other musicians and would you mind introducing them a bit

❖ Knokkelmann: At that time I had bought my own house with a perfect rehearsal room in the basement where we had our private space for creativity, it's important to me to have the right surroundings around me when I work with music so this is perfect for me, and for rest of the band. This is planned to be our studio in the future as well.

Seeing as you are 'active' in the scene for some time now, I wonder whether you had or have some additional side-projects?

No one in the band are involved in any side projects at this time, me and Gud have worked with other line up's through the years but nothing as serious as this.

Kulde, Pest og Død, your first and so far only release. What does the title refer to? How can it be translated? What do the track titles mean?

The title Kulde Pest & Død is reflected in the tracks, the cold atmosphere, the pestilence and disease of humanity, death is the solution.

Album title is in english Cold Plague & Death

Track titles are Kirkebrann (Churchburning) written by Kverke

Mørkets Herre (Dark Lord) written by Kverke

Mannen med Ljåen (Grimreaper) written by Knokkelmann

Mørkefall (Darkness Within) written by Knokkelmann

The music is dark, harsh and cold. It is primitive in concept and takes the listener back to the early days of the black metal scene. Darkthrone is one obvious reference, while the debut of Satyricon would be another one. Did you always have this kind of music in your head while composing the tracks? Was it difficult to re-create this type of atmosphere and are you satisfied with the result?

❖ Knokkelmann: Kulde Pest & Død was not planned out in sound and style, the guitar riffs came for the most natural, me and Kverke making 50% of the riffs each but we used some guitar riffs from the early days. We had a lot more influences than Darkthrone and Satyricon, these were only mentioned as the two first black metal bands we heard but it became soon clear that other inspirations from bands such as Mayhem, Emperor, Immortal, Cradle of Filth to name a few and a lot of other bands made its presence. Back then we only listened to metal, mainly black metal but as years go by you get a more open mind for other musicstyles that can give the same dark atmosphere.

We did have a certain opinion on how it should sound, it had to give us a feeling back to 95-99 as it well could have been released in that time in theory.

We are to a certain point satisfied with the result, regarding to all the problems that have been but things could of course have been more worked with when you hear the final result.

I think the record has the right atmosphere, sit in a dark room with one candle and listen then you get what I mean. But it should have been released 10 years earlier.

This McD was recorded for my own sake, I dont care what other people think but it is always great when someone appriciate your work.

❖ Gud: I am very satisfied with the whole album. Apart from the printing of course. I think the goal was reached.

❖ Kverke: the music was not hard to re-create, it came naturaly. To speak for myself i compose music in my head daily, and without playing my instrument for some years things came up by itself. i started playing my guitar again and at the time we was making KPD.

The riffs that came out was brewed for several years of depression, anxiety, hate. So it was crystalclear that this album had to be what it became to me.....

Is there a bass-guitar on the album? Judging from the sound it is hardly audible. Will this change on future recordings?

❖ Knokkelmann: The bass guitar on the album is there but very low yes, it was sort of ment to be heard a little more than it does so the sound became very cold and primitive, I had to play the bass so I guess it is ok that you dont hear it that much...but this will change on our upcoming full length album, its going to be much more powerful but you can still hear that it is Liktjern.

We do not have a bass musician in the band at this point, maybe we will get a session bass player on the forthcoming album but this has not been decided yet.



When it comes to the song-writing, do those tracks on Kulde, Pest og Død do they reflect the 'early days' of the band or rather the recent ones? Did you work on them continuously or did they lay bare for some years?

The tracks on KPD reflect more of the early days than the next album will of course, I am not interested in doing the same record twice and at the same time it is a natural development further.

On KPD the tracks are all basically from scratch, we just included some decent riffs from the past.

We rehearsed this tracks for ca 4 months before we went into recording.

Considering the amount of years the band 'exists', do you have some ideas left that did not make it on your debut ep? Will those appear on your forthcoming full-length album? Can you write a bit about this new music and how it differs from Kulde, Pest og Død?

There are at least one track that we did not include on our first release(Pesta) but we had enough material to do an full length album back then but we chose this mcd as a start, cause we were basically a trio and to not complicate things to much we ended up with this solution, done is done.

We have now been working on 8 new tracks, have recorded guitars, synth and vocal, all with Superior drummachine at this point.

Ond has just decided to leave the band to play in Djævelkult.

So we are thinking of using drummachine on this record, the tracks will both reflect the old and new "wave" of black metal.

Surprisingly, you use some samples and keyboards on your ep. Will you continue to do so, will they remain on this rather minor level or was it some sort of an exception here? The gun shot was a bit too much of a cliché and it reminds a bit on Sorhin's idea on Apokalypsens Ängel.

Keyboards is a instrument we will include more on the new album,it will lift the band to a higher level ,atmosphere and quality.

The gun shots issue...I DO NOT FUCKING CARE! it was ment to be a countdown instead of the usual hi hat..

Is the whole band involved in the song-writing or is this limited to some of the members? Do you have a chance to rehearse a lot?

When it comes to songwriting, me and Kverke puts together the guitar riffs and contribute with some lyrics but Gud is the person who delivers the lyrics mostly.

Then we usually comes up with the drums that fit but now that we have became a trio the work situation is different.

- ◇ Gud: I can not say so much about the lyrics on KP&D but the lyrics that I write is a mix of stuff from my demented mind.
- ◇ Knokkelmann: It is not been easy to keep up the structure and dicipline of rehearsing as everyone has a life at the side of the band but we will get it together in the end, wait and see..

Where did you record Kulde, Pest og Død? Did you have had a chance to use a professional studio?

KPD was recorded in Abon Records & Studio, a local proffesional studio. A great man to work with and a studio I can recommand to other bands. You find his site among our friends.

That resulted in a record deal with Final Earthbeat Records as we were contacted by them on our myspace site and offered a deal a while after we were finished with KP&D.

From your perspective, how do you see the black metal scene today? Is it still able to fascinate you or have the increase of commercialisation as well as influences of other genres taken away some of its appeal for you? What about concerts? Do these take place at a small level or how does one have to imagine it playing it out in Norway?

- ◇ Kverke: The Black Metal Scene is not compareable to what it was 15 -20 years ago...we live in a very small place and there is too few people to call it a scene, but the fascination for death ,darkness, despair and satan is very much alive now as it was back then when it all started. I dont think the other bands , music and how its developing has something to do with us as we listen to different music, so the fasination is what is in our heads at all times, we spend alot of time for ourselves as we do as a band. I dont really care about the surroundings, that some is commercialised is great for those who want to. For our sake we are NOT a live band, we are three persons, dealing with six instruments and we dont want to involve more people than nessessary on this path.

"True norwegian black metal from the four horsemen" – like you wrote on your MySpace site – sounds like a strong trademark, but is it still able to stand up to it? What bands and/or album are from your perspective those that reflect this kind of style best?

We are now a trio as Ond has left the band so its dififficult to call us the four horsemen, but three horsemen and drumkit from hell also works very well so we are still able to stand!

Nostalgia for the sake of nostalgia or is it possible to explore the music of the older days while remaining true to the 'core elements'? At what point might it all become too much of a cliché?

- ◇ Gud: Everything is possible, i think everything is cliche it depends on how you see it.

Why do you sing in Norwegian? Is it merely for the atmosphere or is it also in some sense a tribute to the legacy of your native black metal scene? Has the use of the 'lingua franca' taken away some of the local flavour to the music?

- ◇ Kverke: That the lyrics was in norwegian was natural, it fitted the music perfectly. When you write a good lyric in your native language it can be very strong. We dont write in norwegian for the sake of the atmosphere. The atmosphere can be just as good if you write in english, as you will notice on our next album the lyrics are 50/50 norwegian and english it works great. It will be a great dark piece of art.

You use corpse paint, your logo has an inverted cross and the artwork of your release is rather dark. Why is it important for your to apply to this 'scene code'? Can you imagine Liktjern without it?

- ◊ Kverke: I wouldnt see it as an scene code. The use of corpsepaint and inverted crosses dark cover art is what it must be. We play black metal, not for the sake of commersialism, but to drain out our emotions. its not just the corpsepaint and a dark cover you look at. You have to look at the whole package, the music. People have to see everything in one picture, you cant look at the art just in the corner of an painting and think something about it, you have to see the whole picture to understand it. Its all black art.
- ◊ Knokkelmann: The whole thing with corpsepaint, blood, spikes and black clothes has and always will be a natural part for me performing black metal. But I do respect and understand the bands that moved away from this also, the scene became quite early fucked up by wannabee's. Stay true or fuck off is my opinion!

Is the aspect of Satanism and Anti-Christianity not rather artificial? Have the church and the religion still such an impact that it is 'necessary' to express the disgust towards them in such a degree like the black metal scene does it?

- ◊ Kverke: If its necessary or not ... its always important to make an stand and be true to it, True Black metal is war against religions all kinds. and I personally is glad chrstianity is weaker home in norway than it was 10 ,20 ,30 years ago. Satanism is about thinking for yourself and to do whatever you want to do, most of the people hasnt realised it yet..satanism is about believe in yourself ,as the only thing greater than yourself, is your ego.

Black metal meets politics. A bizarre combination or ... what? Should this genre be free of a political agenda or can a fruitful alliance be achieved in one way or another?

- ◊ Kverke: I think we could have an interesting thing here, when the politics now do the thinking for us. This country was run by a priest for some time ago, suffering with depressions. I think we should also try it out the other way. i dont think it could be worse than a suicidal priest running this country. so it could be intresting since black metal is not just about killing and bloodrituals..
- ◊ Knokkelmann: I do not mix politics and music.



The aspect of a forthcoming debut album has been mentioned before, but maybe you can elaborate a bit more on this subject. Do you have set a release date already? And a title and ... and ... and etc.? It will be out before 2022 or?

- ◊ Kverke: Title on the new album is not ready yet, we have some ideas, it will be reaveled around autumn i guess .I hope we are ready to realese it before 2012.It depends on our label, Final Earthbeat Records also, but the next album has been worked on hard for a while, so it will be great to set it free.
- As mentioned before, It goes deeper darker and are more depressive and raw. Something to look forward to for fans, they will not be disapointed.
- ◊ Knokkelmann: To speak for my self, the darkness lurking in my mind will always be there to be expressed through Liktjern or under another name, black metal has been a part of my life since I started in 1995 and will be until the day I die. I have slowly began building my own studio at home so when I get the pieces together and as I still are in the learning process working as a producer, Liktjern will be much more productive I hope.

Do you have some music available right now?

- ◊ Knokkelmann: We do not have any music available right now but we will put out a new track and maybe a music video we have been working on soon on our myspace site this autumn. So watch out!

In case someone wants to contact you, what way and sites would you recommend?

The best way to contact us is by mail on our myspace site, liktjern@hotmail.com

Some closing comments if you like:

- ◊ Gud: Our last words are not yet spoken!

Chaos Synopsis

Hello there folks ... do you call it winter time in Brazil right now or how do I have to imagine it?

Hello bro, we're still in Autumn, starting to get cold, but winter here is nothing, in my city in the coldest days we have like 10°C, a joke for people who live in the north of the planet, hahaha.

Please introduce the band a bit. Who are the members, what was the background when you started it and can you give us some insights on the early days of Chaos Synopsis?

The band started in 2005 by Friggi Madbeats and Marloni, I entered in the band some months/shows after as bass player, in this time we released the demo "Garden of Forgotten Shadows", after a lot of concerts we kicked the vocalist from the band and I started singing and we became a power trio. Later Marloni got out and JP assumed the guitar, in this time we released our debut "Kvlt ov Dementia" made a lot of concerts, a little tour through Poland and Marloni got back so the band can work with two guitars.

Is this band the main focus of all band members or do they have some side-projects as well?

Yes, everyone have Chaos Synopsis at their maximum priority, although Friggi also play drums on the Thrash Metal legend Attomica.

What made you play this mixture between thrash and death metal? Was there an album or track that created this fascination for you?

We grew up listening to bands like Sepultura, Deicide, Morbid Angel, Ratos de Porão and more of the style, seems kind of natural for us to play like that, we just love the extreme metal, the power it gives and all the head banging and fun.

How do you see your band in comparison with the legacy of your other 'extreme' metal bands in Brazil ? Did this have an impact and how are their works seen by today's generation. Are you still listening to Sepultura? How do you see their development?

in the time we were recording Kvlt ov Dementia, the studio was like 70km from home, so me and Friggi every weekend when going to studio were listening to "Beneath the Remains", I think that this is the best album ever from Brazilian metal. Sepultura is still there, doing the music we love, although very different from the beginning, but they're still our heroes for everything they've done.

We're trying to go as far as them, we love to be on stage, to create music, to share our ideas with everyone else.

How are the band members involved in the process of the song-writing? Is the general direction explored together or is it to one to take the lead in some respect?

I normally write the lyrics and help with the instrumental as well, together with Vitor, who normally gets the riffs of everyone and join them together. This is a band and not just a one man band with invited guests, everyone works hard.

How long does it take you to get some music done? What are the core essences of Chaos Synopsis' albums and what requirements must be met in order to be accepted?

We usually make music in home and write them down in computer and send to the others, in this process sometimes the others change some things in the music and every week we gather together to listen how the music are and play them, this way we see what licks we need to make, how the drums will be and this way finish the instrumental, later I take the music ready and put on the vocals with the best lyrics I feel in the climax of the instrumental.

The music on your debut is rather aggressive and has a good amount of power. Do you prefer this kind of merciless type of music and is there a chance that some slower parts might appear at some future point as well? When it comes to inspiration and the sort, do you listen to albums of similar bands as a source of inspiration or what rotates in your music-player?

I think that the music normally flows accordingly to what you're listening in the moment, is just natural. We normally listen to aggressive music, but I think for the next album we can see some slow and heavy parts, just to give a temper for the fast and aggressive parts that are the core of Chaos Synopsis. I usually listen to a lot of Heavy Metal bands together with bands like Deicide or Behemoth. The last one plays everyday on my radio.

What do you try to express through your lyrics? Do you like to write them in a direct and straightforward manner or do you prefer a rather metaphorical and philosophical approach?

First album we were talking about madness on mankind, a lot of aspects and a little approach with the religion. When I write them, they are really direct, but when comes from Friggi and JP, they are more philosophical.

The cover artwork on your debut album Kvlt ov Dementia is quite peculiar. It has something of the Hellraiser movies and the depiction of the priest as well as the servant is quite extreme. Did you want to have it this way or was it a work of an artist and you picked it, because you like it? Does it reflect your stances on religion in some respect?

it was all my idea, thinking about all the music on the album, you can see references to everyone, the madness, the church, the things that have been happening with the church around the world.

Postwar Madness looks similar in terms of the style. Were both done by the same person? Do you have some plans for the next release already?

both of them were made by Rafael (www.digitalmiasma.net). I liked the art he made for the album Transmutation, for the band Ophiolatry, and entered in contact. Now he's already making the cover of our next album, in some time we'll show people.

The re-release of your debut has, aside from the bonus track 'A Batalha Final', a cover version of Death's Zombie Ritual. You name this American band "one of the greatest Death Metal bands". Why did you pick this track in particular and what makes their art so special for you? What are your other favourite artists of said genre?

Death was the first death metal band I've ever heard, and with this music, Zombie Ritual, and until today listening to this marvelous band and how they evolved through their albums gives me strength to continue on.

Another band I really like is Deicide, Dismember, Ophiolatry, Morbid Angel, Lacerated and Carbonized.

The debut was released in Brazil by Freemind and later in Poland re-released by Psycho Records (now: Wydawnictwo Muzyczne Psycho). What have the reactions to it been and are there differences between how it is received in the Americas and in Europe ?

It's a little easier to tell the reactions of people here. We did a lot of concerts in Brazil to promote the album, and in every show we've seen people singing songs, making a lot of mosh and sending mail to us, so here was fucking good. We also did a little tour in Poland, and we had a good reception, people go crazy with the brazilian metal style.

Do you have some new tracks written and recorded already? What about plans for a new album or demo?
we have the new album almost ready, the plans is to start recording it in November/December so maybe in April we make a tour in the old continent to promote it.

Very recently you released a video clip. Where can it be found, which track of the album was taken, who was responsible for the shooting, how long did it take etc.? Are you satisfied with the result?

We took the second music "Sarcastic Devotion", we contacted the firm CS MUSIC VIDEOS from our friend Vinicius to do the shoot. It was hard to find a good place, but we did. Took like one day to record it, I can tell it's hard and makes you tired, but when you see the final result, great.

We're very satisfied with the result, we did the movie with low money, with a lot of improvise and everything worked well.

You can find it on our channel in YouTube: www.youtube.com/chaossynopsis

What about live experiences? You hit the road not very long ago, didn't you? How have the responses from the audience been?

We're a band created to play live. The audience is always great, people know we play with energy and they give it us back to us doing mosh pits, head banging and going crazy within the concerts.

When you take a look at the entries of Brazilian bands at the Metal Archives, then you will notice that a lot of them have their music spread on very small labels or by themselves, whereas little information seems to pour out of the scene to Europe . How would you describe the Brazilian metal scene? Have you been able to create a local following already?

I can say things are difficult here, equipments are expensive, the promoters give a damn about underground bands and as the country is so big, it's expensive to travel all around. We played a lot live so we have our fans, we try the most we can to play in every part we can, but still needs money for everything, and this makes life harder for brazilian bands.

As for the labels, I think that big labels are afraid of investing their money on bands from here, for the simple reason that is difficult to hit the road, to have a big tour to promote the cds, 'cause almost everyone can go tour outside just on the time of vacation. But still, bands here continue playing and doing what they love.

Are there some local bands that you like and would recommend to the readers – the one or two – of this magazine?

Keep and eye on Lacerated and Carbonized, Unearthly and Ophiolatry.

Metal – to keep it a bit broad – from South America or from Brazil in particular, sounds like it a counterpoint to the trends of Europe and the US . You get the impression that you folks refuse to follow our 'lead' and do your own thing for now, while following later one ... but with a gap in time. Your response?

I think we just have our own temper, our own way of playing metal, we can find some new tendencies here. We heard this when playing outside, people talking about the latin hot blood metal.

What about concerts? Do they take place on a regular basis? Can you give us some impressions on these?

in some cities there are concerts everytime, São Paulo is one of that, and now Rio de Janeiro, Porto Alegre and some cities in the north are entering in the dates of big bands, what makes the underground grow too.

What about the (tape-)trading culture? Are you part of it?

not the tape part, but we trade of lot of CDs with bangers and shops all around the world, so I think we make a little part of it.

When it comes to music format, which one do you prefer? I presume to see your debut album on vinyl would be something you would like to see or? How do you see the analogue vs digital controversy? Which side would you pick?

I'd love to see it in Vinyl, would be fucking great, maybe one day some label interest in it. But for me I prefer the digital, just 'cause it's easier to carry, to put on car and to place in home.

What about downloads and its effect on the metal/music scene?

I see the downloads in the same way of recording a tape from the original and passing through, that old Kvlt just evolved to the days we live, maybe don't have that magic from before, but seems like the same for me.

What releases are available right now?

We released in 2006 the demo "Garden of Forgotten Shadows", the EP "2100 A.D." in 2008, the single "Postwar Madness" and the album "Kvlt ov Dementia" in 2009. And next year we'll release our next cd, who'll talk only about serial killers.

How can people get in touch with you?

Take a look in our Myspace, Facebook or enter in contact with me via MSN.

www.myspace.com/chaossynopsisbr

www.facebook.com/chaossynopsisbr

MSN: jairochaos@hotmail.com

The Wind on the Hills by Dora Sigerson Shorter

Go not to the hills of Erin
When the night winds are about,
Put up your bar and shutter,
And so keep the danger out.

For the good-folk whirl within it,
And they pull you by the hand.
And they push you on the shoulder,
Till you move to their command.

And lo! you have forgotten
What you have known of tears,
And you will not remember
That the world goes full of years;

A year there is a lifetime,
And a second but a day.
And an older world will meet you
Each morn you come away.

Your wife grows old with weeping,
And your children one by one

Grow grey with nights of watching,
Before your dance is done.

And it will chance some morning
You will come home no more,
Your wife sees but a withered leaf
In the wind about the door.

And your children will inherit
The unrest of the wind,
They shall seek some face elusive.
And some land they never find.

When the wind is loud, they sighing
Go with hearts unsatisfied,
For some joy beyond remembrance.
For some memory denied.

And all your children's children,
They cannot sleep or rest,
When the wind is out in Erin
And the sun is in the West.

Reviews

Ov Hollowness – Drawn to Descend (2011)

(Canada; Black Metal)

6 Tracks (CD – Hypnotic Dirge) -_- - (48:27)

<http://www.facebook.com/pages/Ov-Hollowness/125973900749932>,

<http://www.myspace.com/ovhollowness>,

<http://www.hypnoticdirgerecords.com/>

The second album by the Canadian band 'Ov Hollowness' has just been released and how the design of the booklet will be and what kind of information will be provided in it lies currently beyond the knowledge of the reviewer. This review is based on a MP3-download offered by the label.

This band has been covered extensively in this magazine so far, with two reviews and an interview; one piece on the side-project Arkodaemik appeared here as well. Therefore, in case someone is interested in some of the history, then earlier editions are the proper place to turn to.

'Drawn to Descend', the title of the latest output, continues where the preceding one has left off. The similarities in the atmosphere, in the concept, sound and arrangements are pretty striking. Nevertheless, to describe this album as a mere rip-off, compared with the debut 'Diminished', would do it an injustice, because 'Ov Hollowness' approached the art from a different angle with a variation of certain elements. Furthermore, a clear progression in the level of professionalism can be discovered and the rawness as well as the balancing issue seems to be relicts of the past that have been overcome. The listener will appreciate how everything is (was) balanced out as well as the new facets that appear now and then.

Atmospheric black metal with influences from the depressive genre might sum the basic performance up quite succinctly, but with one exception, which is discussed below. When it comes to new facets, then vocals seems to have been a focal point in the process of crafting this record. Clean ones, distorted, black metal ones to name some, appear over the course of this album and in terms of the influences a band like Vintersorg – the clean vocal parts – might be used as a proper reference. Especially the play of different styles in 'Winds Forlorn' needs to be emphasized: there is this twisted speaking in the background, while clean chants work as a counterpoint towards these; not only in terms of the atmosphere but also in respect to the lyrical content. Sadly, this play with the elements is rather an exception, as the music generally tends to emphasize flow over such experiments.

In terms of the guitars, a dense layer is created, while in the background the bass adds some volume and heaviness to the iciness of the overall sound. Yes, even though the term 'minimalist' would be an exaggeration, it is possible to perceive the art in such a way. OH stick to a quite peculiar type of music and even though the arrangements are not endless repetition of a small set of motives, the constancy might be something that turns some people off. There are solo parts, each composition is different in certain levels, but the core remains intact. On the one hand this is good, because those who have a certain fancy for this type of music, will find a good amount of it on this recording; while those with a taste that longs for a more experimental and daring approach, could receive 'Drawn to Descend' much more negative. Here it is the song writing to which a critical mind has to point foremost and maybe an ounce of unpredictability would have a good effect on the music. There are additional elements used, but their part merges too neatly with the rest of the style. Something like clear counterpoints and interesting build-up of the atmosphere are still missing.

The Darkness:

One of the obvious shortcomings of a MP3-review is that some basic information are missing, especially those that are contained in the booklet. Nevertheless, one aspect reveals itself immediately: The Darkness is different from any other track on this album. Is it a cover version, then? No and this is the surprising aspect of it all. With riffs, whose conception wake memories rather on Hard Rock than black metal, the Canadian band moved into a quite different direction and closed the album in an unexpected manner. According to an e-mail I received from the band, a guest musician joined Mark R. here, but who this would be could not be made out due to the issue presented in first sentence of this paragraph. Anyway, it is an interesting counterpoint to Ov Hollowness' main focus and it is somewhat funny to see how the metal black aspect can be bent.

A progression has been made and the basic outstretches of the art reveal themselves. Compared with the debut album, the latest one is more likely to create a lasting impression. It is a step in the right direction and with its dense atmosphere something to enjoy without much difficulty. The mixture between depressive and atmospheric black metal is quite interesting and was executed on a good level. Compared with the debut, this latest output presents to the listener a concept which has grown since and whose basic elements were explored in more depth. Even though the genre was most certainly not re-invented here, the performance is still of such a quality that it is able to grab the listener and leave a lasting impression. Consistency instead of novelty as well as atmosphere over an artificial progressive pretentiousness might sum it up in a few words. It is possible to look over the flaws in the song writing and to enjoy this dark piece of art considerably. Recommended.

O.D.I. – Necronomicon II (2011)

(Spain; Experimental Ambient)

3 Tracks (CD – R.o.n.f. Records) -_- (1:13:04)

<http://www.odiritualdrone.tk/>, <http://www.ronrecords.com/>

Another part of the Necronomicon series performed by the Spanish band O.D.I. Unlike on the previous album, which contained seven tracks and had a length of over seventy-three minutes, the latest instalment has only three compositions but a similar length. For obvious reasons, each of them is discussed separately.

Invocación Preliminar De La Operación De Invocación De Los Espiritus De Los Muertos Que Moran En Cutha, De Los Perdidos (20:27)

Those few that have had a chance to listen to the previous instalment of the Necronomicon series will find themselves in a somewhat familiar environment; it may be madness, but it is of a kind that some have experienced already. Lovecraft's work are loaded with a certain kind of insanity as well as other extreme facets of the man's existence and some of it can be discovered in this first opening track as well.

While on the one side a constant and minimalist oscillating drone texture sets the core element of this music, those additional ones create a sense of diversion and stark contrast. Noises of a limited but rather effective range appear now and then, yet they give the impression of randomness. A build-up or an introduction cannot be discovered. They are just there and pull the listener out of a sedated state of peacefulness.

Those noises are screams of a woman ... tormented, beaten, tortured ... while a ceremonial voice seems to be a reference to a ritual of some sort. Over the whole course of the track both of these appear separated from each other, while towards the end a strange cohesion is achieved. While listening to the music you get the idea that this mixture seems to have been conjured up from some distant place, while the distortion and intelligibility seems to be a natural characteristic aspect of it. A commanding and 'deep' murmuring voice opens and closes the track and creates a strange counterpoint to the screams discovered before. Maybe it explains to the listener what the experience was or has been. Nevertheless, it is impossible – at least for me – to understand something of these words.

In some respect, the way the music is presented here reminds on the following story:

The Shadow out of Time

<http://www.gutenberg.net.au/ebooks06/0600031h.html#10>

[...]

Thus the returning mind reached its own age with only the faintest and most fragmentary visions of what it had undergone since its seizure. All memories that could be eradicated were eradicated, so that in most cases only a dream-shadowed blank stretched back to the time of the first exchange. Some minds recalled more than others, and the chance joining of memories had at rare times brought hints of the forbidden past to future ages.

[...]

The beings of a dying elder world, wise with the ultimate secrets, had looked ahead for a new world and species wherein they might have long life; and had sent their minds en masse into that future race best adapted to house them--the cone-shaped beings that peopled our earth a billion years ago.

[...]

Such was the background of intertwined legend and hallucination.

[...]

Then, when their memory returned, they reversed the associative process and thought of themselves as the former captive minds instead of as the displacers. Hence the dreams and pseudo-memories following the conventional myth pattern.

[...]

Fragments but nothing coherent. A vague sense of horror, but too far away and actually too incoherent to grasp it fully.

El Más Excelente Encantamiento Contra Las Hordas De Demonios Que Asaltan En La Noche (35:16)

The otherworldliness of the music continues, but on a different level. While the opening is rather calm in terms of the ambient/drone textures and the distorted oscillating voice seems to indicate some relationship to the

preceding composition, the actual style of the track progresses into something quite different. Here, the ritualistic aspects play no role and the listener is more or less left alone with the sounds and noises. A short intelligible introduction and then the motives wander off into a surreal non-Earthen realm, leaving the feeble human on this tiny ball in the solar system.



Similar to the track before, also this one wakes memories on a novel, but this time not one from H.P. Lovecraft, even though he lists it as an important influence. 'The House on the Borderland' by 'William Hope Hodgson' might serve as a reference here.

Why this book? Well, without spoiling too much of the story it – everyone should read this book, because it is nothing but a milestone of the horror literature –, the part after the incident and the spiriting of the person as well as the references to the dreams, this surreal atmosphere and non-Earthen existence, are obvious point of

reference. Furthermore, while listening to this composition you can feel a certain amount of loneliness and isolation, which is also a core aspect of the text in question. O.D.I. have created a very minimalist composition here, whose basic elements change to a certain degree, but leave the listener alone in some respect nonetheless. Aside from some small noise facets and the opening voice not much actually happens here; if you ignore the oscillating and changing textures for a moment. Finally, the type of effects used for this composition falls into the category of space-ambient.

The House on the Borderland by William Hope Hodgson

<http://www.gutenberg.org/ebooks/10002>

[...]

A great while seemed to pass over me, and now I could nowhere see anything. I had passed beyond the fixed stars and plunged into the huge blackness that waits beyond. All this time I had experienced little, save a sense of lightness and cold discomfort. Now however the atrocious darkness seemed to creep into my soul, and I became filled with fear and despair. What was going to become of me? Where was I

going? Even as the thoughts were formed, there grew against the impalpable blackness that wrapped me a faint tinge of blood. It seemed extraordinarily remote, and mistlike; yet, at once, the feeling of oppression was lightened, and I no longer despaired.

[...]

Presently, I landed, and stood, surrounded by a great waste of loneliness. The place was lit with a gloomy twilight that gave an impression of indescribable desolation.

[...]

Encantamiento De Protección Contra Los Trabajadores De Los Antiguos (17:16)

The last track on this album has some of the basic elements of the preceding one, while further noise elements were added to it. There are industrial sounds, a denser atmosphere – through a more intense texture in the background –, a larger emphasis on the ritual aspects again and some sounds of a gong; to name some core aspects. Especially the latter tends to dominate a considerable share and it appears in a variety of styles; there seems to be a play of various sizes and kinds of this instrument.

Again, the music is rather monotonous, minimalist and reduced, but compared with both of the earlier tracks actually rather varied to a certain degree. In terms of the lyrics, the same approach is followed again and the lyrics appear in an intelligible way. A reference is difficult, because the music has not clear identity or one single approach.

To sum the impressions up:

Three completely different compositions, three times some strange concepts are presented. The Spanish band O.D.I. takes the listener on a trip through strange spheres and obscure landscapes. When you listen to the album, then the opener might remind you on torture or a brutal ritual, while the second one takes you off into a dream world and the last one has something of the insanity, which was attributed by Lovecraft to the culture of the Elder Ones.

The Necronomicon series consists of only two disks and each one consists of only 50 copies. As the first one is already sold out at the label, it might be difficult to obtain both versions. Hopefully, they will be released at some point, but then with proper liner notes and information on this recording, because neither of these two give a clear indication on the background on the music and where these 'authentic rituals' were taken from.

The review posted here has been removed

Lezet – Meld5

(Serbia + Various; Experimental)

5 Tracks (CD – Turbinicarpus) -_- (45:47)

<http://www.myspace.com/turbinicarpus>, <http://www.archive.org/details/Lezet-Meld5>

Meld5 is a collaboration of several artists with Lezet and as such, each composition comes with a different atmosphere and style. It is best to leave it at that, because a listing of the background of each of band would lead to an endless name-dropping and divert the attention from the review. In case, someone is interested in this, the homepage of the label offers some insights on the matter:

<http://www.turbinicarpus.net.ua/catalogue/tbc012.html>

The problem for me is the following:

While I enjoy the music and find the ideas quite interesting, it is hard for me to write on it. The first track has some 'idm'-influences for instance, while other one move in a different direction. The sheer complexity of the art as well as the variety of concept make it difficult for someone with a metal background to give a proper presentation as well as discussion on the music.



Somehow symbolic seems my inability to open the 'case' or to move away the nails with which the case had been sealed. Yes indeed, this CD is not distributed by a mere jewel case, it is sold as a hand-made thing. In order to hold the cardboard paper together, in each corner a nail had been driven through both of these. Therefore, to reach the desired artefact, part of it needs actually to be damaged or at least brought towards a new harmed state. When you think about it, the same happens to a CD, tape or vinyl as well, once you attempt to play them in the appropriate player. Yet, there the decrease in the level of quality appears rather on a small scale and is actually negligible.

A bit on the music ...

IDM, ambient, samples, a bit of noise, these are the basic elements of the compositions. Some – like the opener for instance – have a nice beat to them, drown in some sort of a 'positive' vibe, while other – like the fourth are more experimental and rather food for the brain, might require more of an analysis than listening to it rather nonchalant. Actually, the longer the CD plays the more the music drift off into an experimental realm. The first two compositions are rather easy, uplifting and ear-catchy – it would not be too farfetched to describe them being appropriate for the summertime – while the other three are not only more complex but show also more facets than the early ones.

This is especially apparent in 'Poet's Nocturnal Peregrination through the Ruins of a Deserted Subterranean Lunatic Asylum - A Nightmare Tragedy in Five Movements'. Here the listener is guided through various stages of sounds and arrangements, whose 'final' is a form of intense as well as very atmospheric religious text recitation. In some respect, it forms a counterpoint to the chaos presented in the previous segments of this composition. The two and fro, the uncertainty in the arrangements, the endless switching of instruments and therefore noises dissolves into a clear and understandable message. What leaves some sort of bitter taste here is the fact that the actual text used in the chant belongs to the Christian mythology. Moreover, if you follow the line of thoughts presented above, then the myth gives the impression of having moved out of the chaos and presented a clear message, while the rest is an inexplicable mess.

As confusing as the cover artwork is and how (nearly) unfeasible it is to open the release, also the music itself gives the impression of being a magical box whose deeper contents do not reveal themselves easily. The listener needs a considerable amount of force – physical and intellectual – to penetrate the surface and to bring those hidden elements into the bright (day-)light. Up to this day, the former of these two is something that was impossible for me to do and as such, a certain amount of mystery remains. Currently, it is still available and the chance to break these two barriers remains up for grasps. Nevertheless, 50 copies are not much, so you had better hurry. Those who were not so lucky can still download the music from the Internet Archive.

Barbaros – Godoff (2011)

(Algeria; Black Metal)

7 Tracks (CD – Psycho Originals) -_- - (24:15)

<http://www.psychooriginals.com/>, <http://www.myspace.com/truebarbaros>

Those who are interested in the history of the band and how they got everything started in Algeria, might want to read the interview, which appeared in the 13th edition of the magazine. It seems important to note this aspect in the opening of this review, because with some basic knowledge on Barbaros the reader will notice that Godoff, even though 2011 was marked as a release date above, has actually seen the light of day in 2009 already. Psycho Original distributes this new remastered version.

This review is based on an earlier version of mine, which had been written on the first version of this recording. It can be found here:

<http://www.metal-archives.com/reviews/Barbaros/Godoff/249538/>

(It will be reworked though and a discussion of the new version will appear there as well. When this will happen is still open, but it should be soon enough.)

The differences between the editions:

- ◇ The first track 'Introcent' is nearly twice as long now
- ◇ The order of the track has changed a bit ...
- ◇ In terms of the sound a more balanced approach can be found, which does not have the rawness of the first edition
- ◇ And a video was added.

As the music has remained the same basically, some quotes from the review referred to above will help to lift the veil to some extent. While reading the following paragraphs, please keep in mind that the mix has been changed since.

Anyway, Barbaros' music is rather fast and raw black metal with the all too common blast segments, some tremolo-picking and similar stuff. Moreover, the compositions are quite consistent in their approach and the band stuck to a certain concept and never really went away from it. Is this bad? Well, do not expect the genre re-invented here, but the listener will undoubtedly notice that the band is not only able to play their instruments, they have some skill when it comes to the song-writing. Overtly plain or boring passages cannot be found on this release and each composition offers to the listener something 'new'; this term should not be stressed over excess, though. There is little doubt about what influenced this band: the early days of the black metal scene. Except for the intro, no samples can be found and also keyboards have been avoided while recording this demo. Two guitar lines were used and they work together neatly and create a 'Dark Thronish atmosphere'.

Some attention has to be drawn towards the drums and their very monotonous play; Land of no compromise for instance. According to the sheet that came with this demo, the band has actually a drummer in their ranks, so at least no complains about a drum-machine this time; my suspicions are that they have been programmed though. As the mix has changed things a bit, it might be appropriate to discuss things again. The balancing has been done better and merely the snare is a bit too dominant. In addition, the rawness has vanished and a more voluminous sound appears throughout the recording. Therefore, the main aspect, which were criticized in the original version have been dealt with and it is much easier to enjoy the performance of the Algerian band, now.

The video-clip:

The music used is the intro track plus the succeeding 'We'r Barbaros' one. I cannot say that I am too fascinated by it. There is simply too much influence of Hecate Enthroned's 'An Ode for a Haunted Wood' in it; especially in terms of the poses. Furthermore, the fast cuts do not always reflect the pace of the music, which adds a strange nuance to the whole experience of viewing this clip. Moreover, the shaky drum scenes are really ... how do I say this ... odd. There is a lot room for improvement here; no, I doubt running through the Sahara in full corpse paint and loaded with the instruments would be a wise decision; well, unless Barbaros heads for an Immortal parody of some sort.

A comparison of both versions reveals that the latest one might lead to a certain preference of it. The rehearsal-room touch is gone and the music presents itself with a better sound and atmosphere. Nevertheless, those aspects, which were already an issue in the first instalment, have an impact in the current one as well of course. Again, the drums and their play might give the listener a tough time, even though their 'place' in the art has changed a bit. This part of the current review posted at the Metal Archives would still be true nonetheless: Some interesting melodies and riff-structures have found their way on this release and by comparing the art to the band's earlier outputs, 'My blood for... Tamazgha' for instance, then Godoff is most certainly a step in the right direction. Black metal has not been invented anew with this release, but the quality is quite good and especially a track like Old Shadows would encourage the listener to return to this demo again.

Note:

The CD comes with a printed booklet and CD.

...and for something a little longer . . . than before:

The following four releases had been covered in the previous edition of this magazine, but there only with some rather small sketches; which was the result of time constraints back then.

Rotorvator & Rhuith – February (2011)

(Italy, Italy; Experimental Black Metal, Noise)

4 Tracks (Tape – Dokuro) -_- (30:03)

<http://www.dokuro.it/>, <http://www.rhuith.blogspot.com/>, <http://rotorvatorblack.blogspot.com/>

Noise meets black metal. Well, this is not a particularly new combination, because the raw sub-branch of black metal has shown some of these facets already, but collaboration between two bands from either approach is somehow new nonetheless. It should be noted though that Rhuith is not a true or conservative project that follows the basic metal formula. Just listen to their music on MySpace or on Bandcamp and their experimental nature will reveal itself.

As such, the aspect of contrasts is already intrinsic in each band's oeuvre, but on different levels and with different influences of course. Rotorvator meanders around the black metal and noise barrier, while Rhuith explores black metal from an experimental angle and adds calmer gothic influences, noise and ambient into it; the sound of the guitars remind a bit on Type O Negative at times.

Vulpecula, Inedia Confecta (4:26)

Depressive black metal opens the track with a calm motive on which some voice – half moaning, half screaming – was placed, but once the middle of track has passed an eruption of black metal shifts the attention into a different region; the end marks a somewhat nasty interpretation of the latter style.

27 (10:26)

The first and last segment of this track has some resemblance, while the middle one shows a different concept. This being said, 27 opens in a slightly chaotic mixture of noise, black metal and samples, which progresses then first into an aggressive segments and then into a calm industrial one, while at the end the first motive of this composition is being recited.

28 (10:36)

Gnaw Their Tongues comes to the mind while listening to this composition. A slow doomy melody, loaded with strange vocals – aside from the growling/croaking one –, while the drums appear not only rather late but also quite intense; the snare gives the impression of gunshots. Nasty, sick and dirty ... a torment of ten minutes, which towards the end progresses into a noisy mixture of chants and an intense guitars layer; along with the earlier elements of course.

Paranoid (Black Sabbath cover) (4:26)

This track can be listened to on Rotorvator's homepage right now, so you are able to get an impression of the style of music both participants on this tape release are playing. Here, and Sabazius comes to mind while listening this Paranoid cover, the music was stripped off the dynamics and atmosphere of the original. What have remained are the lyrics. Yet, these were 'sung' in a slow manner as well as manipulated in such a way as to give an actual impression of paranoia. Wobbling and clear do they appear and a distorted black metal one tunes in now and then. What about the melody? Well, a guitar plays the chords in slow and steady manner, while some noise effects – guitar reverb and the sort – were used as distraction from the monotonous way in which everything is presented. A fascinating as well as strange interpretation of this Black Sabbath track.

The music on this tape is a mixture between both bands, but it should be noted that Rhuith seems to have had a larger impact, due to the level of non-black metal sounds in all of the compositions. Compared with what Rotorvator had released earlier, this tape is actually quite calm and laid back, with the Paranoid interpretation as an extreme example. Therefore, fans of the latter band might be surprised about the outcome of collaboration.

Nevertheless, those three tracks – ignoring the cover for a moment – are intense, noisy, disgusting and maybe even offensive at times. Fans of the 'noise meets black metal formula' might want to give this release a try, because they will find a fresh and fascinating approach towards this combination that tries to avoid the pure noisy blasts and texture bombardment a lot of bands tend to fall into.

Note:

As all releases of Dokuro, also this one is rather strictly limited and not more than fifty copies exist of it. Therefore, you better hurry, if you want to acquire a copy of it.

Note2:

The drawing (black figure) on the inlay reminds a bit on the drawings of Mateusz Skutnik; those for his Daymare Town flash game series for instance. While the second one seems to be homage to the absurdities of Lovecraftian anatomies, but with details blurred in an overarching white.



Valonkantajat – Lupaus (2011)

(Finland; Melodic Death Metal)

4 Tracks (CD – Self-released) -_- - (19:15)

<http://www.myspace.com/valonkantajat>; <http://www.valonkantajat.com/>

As outlined in the first edition of this review, Lupaus – ‘The Promise’ in English – is the debut release of the Finnish band Valonkantajat. Uusimaa is their origin and their name translates to Light-bearers or Lucifers. Well, the first translation is a bit pretentious and might be understood in the wrong way; at least when you are trying ... and not even hard at that.

These Finns explore in their music melancholy, sadness and similar topics and it is their native tongue that had been chosen to express this. Finnish adds a nice exotic touch to the listening experience and even though you might not understand what the band sings about, the atmosphere in the tracks receives a nice touch through this; Sentenced in contrast used the lingua franca right from the start and their Routasydän single is nothing but an exception.

Four tracks appear on this first release and these combine various eras of the aforementioned well renowned band. A bit of the heaviness from ‘Down’ and later, while the general approach, not to mention the atmosphere, appear more like in the ‘Crimson’ and later fashion. Catchiness is one core aspect of the music, but also the ways

the music is being taken back at times; Raskas Päivä Päättyy has some quite calm moments, while Lupaus has a longer instrumental (sort of) middle part. THE main difference is the voice. Here a clean one dominates the music and it is rather influences from the rock scene than from the metal one; death metal sounds like light-years away. As such, the aggressiveness appears on a smaller scale and everything gives rather an impression of being swift and easy. Those rather depressing topics have only a small impact on how the listener experiences the compositions. No bemoaning of a loss, of the situation of society and what not; rather heavy and melodic metal had been chosen as a way to express these feelings.



If you like Sentenced, then you should give this release definitely a try. With a mixture between the their heaviness of the early days and the swiftness of their later ones, combined with some solo parts and the powerful voice of Jarkko Nikkilä this young band is able to compensate the apparent lack of identity. It was a sad thing to see Sentenced split up and with the passing of Miika Tenkula a reunion seems impossible. The future will tell whether Valonkantajat will be able to add a new nuance to the oeuvre of their archetype, but a first promising step has already been taken.

Mysterium Tremendum – Mysterium Tremendum (2011)

(USA; Black, Death Metal)

9 Tracks (CD – Self-released) -_- - (35:45)

<http://www.myspace.com/mysteriumtremendummetal>,

Get this release, play it in your CD-player, sit back and listen to the tunes. Why? Well ... Mysterium Tremendum sound old, in a way, it is peculiar and you would not believe it at the first glance. Their debut gives the impression of having fallen out of a time capsule, sent by someone from the heights of the black metal era in Norway. Only recently it has hit the physical sphere and therefore an audience. This spirit and the atmosphere appear throughout the entire release, while it all sounds naturally and anything but forced.

There is a bit of the early days of Dimmu Borgir for instance – For All Tid and Stormblåst. How the keys were used, the rather gentle way in which the music progresses, the overall calmness combined with the extreme facets of the black metal genre, these all are reference to the oeuvre of the Norwegian band ... others from the same era could or should (?) be named as well; like Frostmoon or Troll for instance.

How to describe what is going on here? Well, MT's music has guitars, but in terms of their impact, then it might be a surprise that they appear on such a scale as to merge with the rest instead of dominating it. In case someone thinks of black metal as the art celebrated by Darkthrone – their early outputs of course – this American band presents on their debut music, whose basic concept is far away from this. The heaviness and the atmosphere are there, but the feeling is a different one. In fact, it would not be too far-fetched to point towards folk as well as Viking as considerable influences. Furthermore, should the band decide to increase these non-metal influences then they might turn to a 'softer' version of the Swedish Mithotyn; listen to 'A Wicked Shadow' or 'These Cursed Moonkingdoms'.

Keyboards appear, but rather reduced as well. The vocals, with their croaking like style – exception 'Blackened Peaks' which has clean ones as well –, are a core focus here, while the instruments do not give the impression of attempting to rush to the front row. Arranged in a nice and gentle way, all elements live together in some sort of a harmony. Nevertheless, MT seems to have forgotten one instrument, because the bass is rather bloodless and unable to create a counterpoint to the iciness of the other guitars. Speaking of the production, it may not hurt to discuss the aspect of its shiftiness a bit. Some tracks – like this blacksmith one – show more hints on the black metal scene and come with the proper dense sound, while others appear rather thin and ... well ... different; hard to describe this. On the one hand, the instruments have a lot of power, but in the next track, they do not. Maybe this CD is more eclectic than meets the eye and compositions of various stages of the band's evolution have found their way on this recording; with all the to and fro in concept, mix and what not of course. Does this hurt the way this album is perceived? No... if you are not too nit-picky. It is easy to blame MT for it and it is easy to use it against them, yet this CD has a certain charm that is actually able to compensate this.

Aside from all these positive aspects, there is one aspect, which tends to bother me in some respect: the lyrics. Yes, it is wonderful to 'experience' a discussion of topics outside of the 'done to death satanic bla bla bla cliché thing', but the content of the track 'The Blacksmith' is nothing but a bummer. Even though black metal offers the right atmosphere and elements to prepare a band to discuss a wide variety of issues, aspects of relationships between people might be best to avoid; Belmez did this on their Berserker album and guess how that went. Just take a look at their Metal Archives entry and read the lyrics for yourself. Has the depressive sub-branch opened the floodgates for all these pesky and enduring miseries of life? Has it become *au goût du jour*, so to speak? Well, 'Mysterium Tremendum' are actually not the first, because 'Dark Funeral' offered with 'Atrum Regina' on their 'Attera Totus Sanctus' album an enduring piece of music of a similar pointless conception.



Do not get discouraged by the low rating of their demo – the writer of this review is not familiar with it – it has received on the Metal Archives, because their debut output is of a good quality with loads of well crafted elements. To call it black metal would be wrong and the opener 'Darkened Hearts' gives an impression on the path the music takes over the whole length of the record. Melodic, a bit of aggressiveness, catchy and well crafted, not to mention produced, are those facets of Mysterium Tremendum, which need to be emphasized. Fans of Mörker might be pleased by the performance of the Americans, those who prefer the old-Dimmu Borgir might want to check it out as well, and everyone who has a certain fascination for atmospheric black metal without the 'brutal and aggressive' attitude should do the same. Whether or not those hints on the Viking/folk genre are expressed on such a degree as to motivate followers of these scenes as well, is a question that is left open here. Anyway, it is a peculiar CD, it is of a kind that sounds displaced today, but it celebrates music from a different era and comes with a distinct set rarely celebrated in such a quality as well as consequence. Nothing but really recommended.

Note:

The CD comes with a coloured booklet and printed lyrics.

Hexentomb – Folgore Notturna (2010)

(Italy; Black Metal, Ambient)

6 Tracks (CD – The Dread Lair) -_- (21:58)

<http://www.myspace.com/hexentomb>, <http://thedreadlair.vstore.ca/>

The second release of the Italian band Hexentomb would be the ep ‘Folgore Notturna’; see the cover in order to understand these two words. A hint: it has nothing to do with the tree. Anyway, the band continues with the musical style they started to explore on their debut output. Satyricon, the current one that is, can be named as an influence, along with other black metal project, whose oeuvre have a slightly mechanic and sterile touch.

Compared with their debut album the music has changed. The ideas appear more balanced, slower as well as calmer interludes were woven into the compositions or placed among the tracks. Nevertheless, the emphasis on a rather cold and industrial type of music has remained. In terms of the sound, the following setting had been applied for this recording: the left speaker has the lead-guitar, the right one loves the rhythm one, in the background there is a bass somewhere, while the vocals are on top of everything. Well ... not always ... but it describes pretty accurate the basic outstretches in a succinct way.

Once the listener puts the CD into a player, in order to give it a spin, then this person might be rather confused about the first two compositions. ‘Heritage’s Edge’ opens this release, but it does not really get it started and the reason for this is – nomen est omen? – ‘Ways to Madness’. Why? The logic follows this path: while the former sets the general direction of the music and actually prepares the listener for the things to come, the latter – which is a calm ambient track – disrupts it again. It seems as pointless as some acoustic interludes, which some bands cannot resist in the middle of their album; sadly, even though the examples are not legion, they are nevertheless considerably large.



Therefore, once the ‘Ways to Madness’ are being walked upon, ‘The Seeds of Madness’ can be – harvested, consumed, digested ... whatever – and the music is finally able to lift off; so to speak. Interestingly, the first seconds of this track create the impression as if the band has never done something else on this output and has always played this particular type of black metal and never wandered away from it. With verve – or with vengeance – the riffs lash off, only to be taken back close to zero once a minute or so has passed. Hexentomb continue this play with tempos to a certain degree throughout ‘Folgore Notturna’, and it helps them to create a distraction to the clinical black metal style. ‘Media Res’ – why not ‘In

Medias Res’? – would be another ambient one ... just to complete the confusion as well as this aspect of the discussion.

In terms of the influences a wide array can or should be mentioned; aside from those listed above already. Thrash makes an appearance, industrial elements one like to turn in as well and even calm acoustic-like sounds were woven into the whole framework. Therefore, it might be best to describe the 2010 release of this band from Italy as a hybrid of various concept and sounds. It is an attempt to combine a mechanical black metal style with counter motives, in as well as between the compositions. Compared with their debut album, the second one is a step in the right direction and even though it leaves a quite a good amount of room left for improvement, it is nevertheless recommended to those folks whose taste has an emphasis on the modern type of black metal.

Note:

Not many copies have been released – between 50 and 100 when the label is consistent with their demo policy –, so you had better hurry if you still want one. It should be noted that the Internet platform of the label runs anything but stable at times.

Dry – Beneath the Stars (2009)

(Indonesia; Black Metal)

1 Track (MP3 – Self-released) -_- - (4:44)

<http://www.myspace.com/drycorpse>

Some sample taken from a movie soundtrack opens this release, while the music later progresses into some monotonous drum driven slightly aggressive black metal. Dissection, Dark Funeral and other come to the mind. Quite solid would it not be for the annoying drum-thing in the background, which ruins everything. The production had a negligible impact here, because it not so much the sound but rather the way this instrument is played. Variation is key here.

Ghül – Los Horrores de la Tumba

(Spain; Death, Black Metal)

8 Tracks (MP3 – Self-released) -_- - (19:21)

<http://www.myspace.com/losghuls>, http://www.myspace.com/ia_666ghul

Whether the band name is a reference to the Warhammer 20K universe – a planet, whose surface is covered in deep, perfectly cut and precisely angled trenches all 900 metres deep and 200 wide (*) – or merely a diacritical play with the word ‘ghul’ is an open question, because the information on the band sites as well as in the download offer no insights on this matter. Maybe the band did not place much importance on the matter, as the reference – especially when adding the cover to the considerations – seems to be pretty obvious.

Whatever the meaning, Ghül are a young band from Spain, whose one sole release has been made available by them for free. In what degree it was actually spread on CD or tape remains unknown and even the Metal Archives offer no insights on the matter. For now, you are able to try their music without much of an investment and you should most certainly do so, because ‘Los Horrores de la Tumba’ is actually surprisingly good.

A first glimpse on the overall length of this release reveals a core concept of the art. Short, straightforward and on the spot music can be found on Ghül’s debut, which in style mixes old-school death metal with black metal as well as a bit of thrash – ‘Apostasia’. Early Therion, Sentenced or Benediction come to mind, but this type of music has received a modern production as well as some additional keyboard layers; ‘Bajo la cripta’ for instance. Furthermore, solo guitar parts create some really nice atmospheres are time; ‘Bajo la cripta’ & ‘Ciudad Sin Nombre’ – the latter has a sweet but too short ‘moaning guitar’ part. It creates an otherworld sound, whose impact is rather reduced and it is some sort of a pity to hear it only once. It is rather the solos that receive a large focus, while the ‘other stuff’ does not exceed the level of surprising and neat. Facets appear and vanish ... and it is not astounding to think of the album as half finished or at least as not thoroughly convincing.

The music is extremely dense and also pretty dark. Nothing gives the impression of being overloaded and even the vocals do not leave a bitter taste; despite the large amount of lyrics at times. With a mixture of croaking, growling and screaming they are able to create enough diversion to preserve the atmosphere and tension. Therefore, fans of old-school death metal might want to give this release a try, because the performance of Ghül is actually quite good. It has some weakness but entertaining nonetheless.

(*) <http://wh40k.lexicanum.com/wiki/Ghül>

Cara Neir – Part I & II

(USA; Black Metal, Doom Metal, Post-Rock,)

14 Tracks (MP3 – Self-released) -_- - (47:47)

<http://caraneir.bandcamp.com/>, <http://www.myspace.com/caraneir>

The debut release of the American band Cara Neir is quite peculiar. Even though it consists of 'two disks', it has not been released physically so far. Currently, it can be downloaded from several band sites, but it is planned to add this music as part of a special edition of another forthcoming release. Anyway, the idea of separating the music into two makes actually a lot of sense, because the approach differs significantly between these.

Part I

10 Tracks (20:43)

Early Darkthrone and Ulver's Nattens Madrigal - Aatte Hymne til Ulven i Manden come to the mind, but maybe a bit of punk should still be added to this mixture. Raw black metal is celebrated in some rather short compositions and without much of unnecessary conceptual wanking. Straightforward, merciless, hardly noisy stuff, which does not sound nice, but is so fun to listen to ...

Part II

4 Tracks (27:04)

The second part throws the listener on quite a different shore. Post-rock meets doom might sum up the basic elements succinctly, but it is necessary to mention that the overall tempo remains rather slow and without any considerable aggressive bursts. Both aforementioned styles work together quite neatly in these four compositions, as the conceptual distance appears rather low here. The metal aspect tends to dominate – a bit vein of doom death –, while other influences add some nice additional facets to it.

To sum it up a bit:

The target audience for this release is ... hm ... well ... small. The good thing about a free download is the chance to cherry-pick without doing much harm. As Cara Neir separated the two approaches from each other it is easy to pick the one that might suit one's tastes best. Be it the aggressive and conservative black metal stuff presented in Part I or the experimental doom/post rock potpourri of the second one, is finally up to personal preferences. Nevertheless, the first one comes more focussed and offers a more convincing performance, but subjective aspects may heavily influence this impression.

Ablasa – Nafsasy – Syaitann

(Malaysia; Black Metal)

1 Track (CDr – Self-released) -_- - (3:31)

<http://www.myspace.com/ablasa666>

The first and so far only release of the Malaysian band Ablasa is a rather short track, which has been released on CD in an edition of 16 copies. Well, better than spreading it as MP3, some may say, but it is nevertheless strange to see so little music spread this way these days. Well, it is just a CDr with two small sheets of Xeroxed paper that would fit into a jewelcase and nothing more.

What about the music, then? With not much to write on this is a rather difficult task actually. It is a form of raw and unpolished black metal, whose sole outstanding characteristic might be the vocals – but I can see people raise their eye-browse over this. Contrary to the overall style of this genre, Sakar, the sole person behind this band, rather whispers and speaks, while screams and such are avoided like plague. It should not surprise then, that the music receives a strange and rather bewildering touch. While the music is something like punkish black metal – and reminds on the recent outputs of Dark Throne in some respect – the voice is rather 'inspired' by the depressive sub-branch of this genre. The music is raw, has a dirty touch, but it is hard to feel thoroughly fascinated by it, because the way everything merges together does give the impression of creating a sound and coherent picture; especially the 'spoken' part is really strange.

Note:

Carnage Music (<http://www.myspace.com/carnagemusic666>) has a release announced already. Therefore, more music might see the light of day soon.

ktmROCKS be LOUD be PROUD vol. II Sampler

(Label from Nepal)

Site: <http://ktmrocks.com/>

The bands listed below are either from Nepal or consists of complete of Nepalese musicians, who live in a different country or have a band member whose native country is the one mentioned earlier.

STS (Sangharsha the Struggle) – Bidroh (7:29)

Hardcore ... violent, aggressive and in a surprisingly long composition. Interestingly, they take the tempo back over a considerable part of the track, which comes also with a switch into the metal region. It is a strange to listen to it somehow, because these two conflicting facets do not seem to merge seamlessly.

Bidroha – Adipatya Ho Danav Ko (5:47)

Thrash metal and the band make this clear from second one. No endless riff wanking though and in style the music is rather traditional midtempo music with some odd modern riff structures towards the end. The solo is nice.

Earthling – Wilderness Throne (6:08)

Black/death metal with some nice pace, a calmer middle part and an atmospheric ending. Not bad actually, but why does the best part appears towards the end?

Kalodin – Souls of the Dead (7:12)

Modern mainstream-oriented black metal with influences from several other genres; the opening reminds a bit on power metal. The choir part is really nice done.

Crucifixia – End of War (4:09)

Not my cup of tea. Riff chugging, a bit of death metal, bland and a bit boring...

Diwas Gurung – Hami Aayau (4:08)

Hm ... some kind of electronic music. Has its own charm in some respect I guess...

Hadez – End of Days (8:19)

Traditional metal and quite listenable at that. Even though the track is rather long, the listener might not perceive it as such. The musicians are skilled and vocalist has a good voice. Maybe a solo or more would have been nice.

Symbol of Orion – Monopoly (3:36)

Riff chugging again, reminds me on Crucifixia and I do not know what to write about it.

Dipes Karki – Gore (3:16)

Mixture of death metal and grindcore. The vocals could have been better and sound a bit powerless.

Deadefy – Doom's Day (3:28)

Some kind of furious and technical metal thing. Raw and dirty music, which is able to stand out amongst the other bands on this sampler.

SaboteurS – Angel and Her Love (4:26)

The mandatory ballad. Gothic music of some sort ... nice but nothing else. But why in English?

Antim Grahān – Putrefaction Eternity (4:28)

After a strange opening, a rather aggressive mixture of death/black metal is unleashed. Later some keyboards appear as well and move the music in much calmer regions.

Note:

This release can be downloaded for free from these sites:

<http://www.nepalunderground.com/> or <http://ktmrocks.com/>

Sår – The War Manifesto (2009)

(Iran; Depressive Black Metal)

7 Tracks (CDr – Svartgalgh) -_- - (39:24)

<http://www.svartgalgh.nl/>, <http://www.sar-band.com/>

There seems to be some confusion here. How on Earth can there be a '[The] War Manifesto', when the music associated with it refers to nothing but a self-centered apathetic state of mind, which prevents the person from doing anything meaningful. Such a pamphlet seems to be a contradiction of the basic outstretches of the subgenre's intention. Let those who suffer from arachnophobia dance with spiders, those with acrophobia climb the Burj Khalifa and those with musicophobia take a trip through the worlds of harsh noise.

Sår – the name has its origin in one of Sortsind's tracks – offer depressive black metal and even though the production is at such as to make the music listenable, the song writing is pretty bland offers nothing outside the basic elements of this genre. Some melody is played endlessly, repeated like there would be no tomorrow, while on top of it the vocals create a disturbing counterpoint. This appears distorted and is rather limited to some sort of screaming, but, and this should be emphasised, their degree in comparison with the parts of the instrument remains in a tolerable region. Aside from these aspects, an additional one might give the listener a hard time: the strange sound of the instruments. To hear a drum-computer is nothing new, but experience it in this electronically manipulated and sterile way, which would also be true for the guitars, makes the listening experience endurance nonetheless. The reasons why such can be found here are obvious, but it is still important to mention them.

'The War Manifesto' is not bad; it is just without any meaningful identity. Four tracks (plus a cover, an intro and an outro) appear on this recording, but all of them sound exchangeable. The listener does not get the idea that the band attempts to produce anything fresh or new. Generally, the music has some nice pace, a dark atmosphere and is even without graven flaws, but also with nothing that would motivate the listener to give



it another spin. Maybe the only reason to recommend Sår is their origin; Iran. Therefore, fans who want to reach out to bands from this small and definitely troubled scene, might want to give this output a try; yet, they should not set up the bar of expectations too high.

Belthezar – Void of Blasphemy (2010)

(South Africa; Black Metal)

3 Tracks (CDr – Self-released) -_- - (13:38)

<http://www.myspace.com/belthezarbandsa>

Some bands really try to prove how evil and nasty they are, this might be the reason why their releases are generally rather one-dimensional. Belthezar are such an example. Their music is violent, fast and aggressive black metal and it is of a kind that gives there impression like there would be no tomorrow. Take the Swedish band Legion or Dark Funeral or Tsjuder or ... the list is actually endless. The originality is rather low, everything gives the impression of being dated and the absence of anything outside of the ordinary routine are the main point of criticism. Fans of raw underground black metal might find this CDr interesting, but the majority will have some difficulties in actually enjoying the performance of the South African musicians. Yes ... not much to say here. Move along.

Rise of Malice – Coronation of Liar (2010)

(Greece; Black Metal)

5 Tracks (CDr – Self-released) -_- - (16:49)

<http://www.myspace.com/riseofmalicegrc>

This review was written after the one on 'Hexentomb's Folgore Notturna' had been completed and even though these two bands have not too much in common, both make a striking as well as strange flaw – this is the way I see it – on their releases. In both instances, the second track takes the tempo and atmosphere back, even though there is actually no necessity to do so. The former mentioned Italian band opens their release with some sort of an introduction – sort of a half-getting started thing –, while the Greek band chose to take an ambient interlude in order to do ... something ... whatever that may be. A clever concept behind a release is ... something else. Repeat: consistency, consistency, consistency ...

Alright, aside from this rather unexpected aspect, a rather standard formula of early Darkthrone/Bathory is being presented here. Panzerfaust or Transilvanian Hunger are some obvious references and the Greeks do not really want to move away from this type of music. The music is rather fast, has aggressive facets and comes with a rather icy sound, but the standard formula is not applied too strictly here. For example: the title track has a nice guitar motive in the background to support the lead one and the opener comes with some variation of tempo. Furthermore, the vocals appear in a rather free style and do not follow the rhythm-model a too close way; which makes the rather limited approach more interesting.

Despite a rather solid performance and interesting ideas – especially in terms of the riffs – on this recording, Rise of Malice should broaden their spectrum a bit. More of the variation in the usage of the guitar as well as in the tempo would be one aspect, another one would be more consistency in terms of the use of non-metal parts. Fans of underground black metal might want to give this release a try. The wheel had not been invented here anew, but the performance is still listenable and interesting.

Apparition – In the Name of Chiu (2008)

(South Korea; Black Metal)

5 Tracks (CDr – Nerbilous Production) -_- (31:26)

<http://apparition.kr/>, <http://www.myspace.com/apparitionkr>, <http://www.nerbilous.org/>

Apparition, also known as 애피리션, are a band from South Korea and 'In the Name of Chiu' was their first demo; several outputs have seen the light of day since, including a live album. On the back cover of the release, an interesting statement obtrudes itself upon the reader:

"Fuck off all the shit trendy bands who pretend to doing underground music"

Well, why don't judge the band by their own standards and see how much they are actually able to come up with something unique and interesting.

Five tracks appear on their debut demo release – later re-recorded for a compilation album – and the music presented on it have a rather traditional touch. This means that the standard formula of cold and icy music, combined with screams and a good amount of drum-computer bombardment is applied. Furthermore, the production is a bit muddy and chaotic, which has resulted in a strange to and fro of the instruments in terms of their level of dominance. Now the guitars, then the vocals, then the drums, then the bass ... each of them wants to sit in the front row for a moment or two.

Apparition, and this needs to be mentioned or even emphasized, rely on a certain type of distortion when it comes to the vocals. It has become rather common to manipulate them in such a way and bands like Artep have used it throughout their entire 'career'; to present an example that can be checked easily. This alone might seem not a graven argument or something that would overtly disturb the listener, but it is nevertheless an aspect that drags the music down to a rather generic level. Not everyone has the proper voice to perform black metal in the proper way, but bands like Caro Maledicta give hints on what can actually be done, once a rather open-minded approach is applied.

Aside from this, the music is quite listenable and the riffs as well as the song-writing are rather good. Even though the guitars remind with their style on the depressive sub-branch, the aggressiveness, which is created by the drums and vocals, tend to shift everything in a different direction. Even the monotonous tendencies in the arrangements are not overtly disturbing, because Apparition grabs the attention of the listener to a considerable degree. Therefore, despite the lack of originality and the flaws in the production/mix the first demo is not too bad and can be listened to in some respect.

Nevertheless, the band should consider picking a different phrase for their recordings.

Nerocapra – Vox Inferi (2011)

(Italy; Death Metal)

13 Tracks (CD – F.O.A.D.) -_- (42:28)

<http://www.myspace.com/nerocapra>, <http://www.foadrecords.it/>

The story how I got this release is the following:

One day a package was delivered into my letterbox and after it was opened, a CD came to the light of day. Yet, I did not order the CD, nor was I familiar with the band. Also their label sounded anything but common to me, so I was quite bewildered how someone was able to get hold of my address and what the reasons had been for sending me this digi-pack; yes, something professional and by no means cheaply designed. Therefore, what do you do ... you contact the band as well as the label. Interestingly enough I got a reply not too long after, but it did not help to clear matters up. Death metal, this is the style of music this band plays, is something I like to listen to, but do not always feel comfortable when having to write on promos. After a second mail, the veil of mystery began to clear a bit and once several more were exchanged it revealed itself that I had sent them a mail about a year ago and that it took them some time to get their album finally done. Modern times ... yesterday seems to be long ago, last week like an eternity away, last month like a different era and last year like something unfathomable.

Now for the review part:

The first impression while listening to this recording is the rather old-school influenced sounds, which dominates the album. Worth to note are the riffs, because these do not necessarily follow this direction, but show some hints towards the melodic death metal realm as well. The overall style reminds on band like Malevolent Creation, Benediction, and Carnage though; you should add a bit of punk/hardcore to this mixture. When you use the grandmaster of all knowledge, then some references towards Sodom, Kreator and Hellhammer are given, but these sound a bit too farfetched. Especially in terms of the first two examples, because their music is too fast and has a too large focus on the thrash scene ... something that cannot be found on a similar degree in Nerocapra's concept.

'Vox Inferi' has some faster elements, but there is also a certain emphasis on midtempo ... something to which the band keeps returning to continuously. Generally, the compositions are well written, have nice (and at times sick) solo parts, while a basic level of aggressiveness is maintained. Nerocapra's approach might be perceived as a bit limited, but they compensate this through a certain level of consistency as well as density. The Italians are really able to grab the listener and take this person on a spin ... and would it not be for this pointless non-metal track 'numero nove', then the reviewer would not only be more satisfied but this debut album would not mark as another example of a compositions placed at the wrong spot. Actually, I cannot wait to hear the reasons for placing it there; no, even the excuse that God himself – whose existence I doubt – has made them position it there, because then this would prove that he is not only fallible but some other obvious questions might come up.

'Vox Inferi' is a good album and the music on it is quite enjoyable, even though a bit more elements and variation would not hurt.

Note:

This release comes in a digi-pack, whose rather minimalist design – considering the artwork of the case as well as the booklet – fits very amply to the music. Nevertheless, the lyrics were printed and they appear in English as well as in Italian.

Ürgon Gorgon – Beyond the Astral Plane (2010)

(Canada; Experimental)

2 Tracks (MP3 – DNA Collective) -_- - (22:53)

<http://dnanetlabel.altervista.org/immagini/dnacollective/urgon.html>, <http://myspace.com/urgongorgon>

Not only the name of this band is strange, the music on this release is, too. Two tracks do not sound like much, but in terms of stylistic differences, then it is quite challenging to imagine something of equal proportions.

Ürgon Gorgon are were:

Lucas Marinack [Vox, Guitar, Fretless Bass, Sax, Acting]

Damjan Markovic [Vox, Bass Guitar, Electric Guitar, Drums]

As you can see, the persons involved in this band were able to play a variety of roles on this recording and it is therefore difficult to pinpoint the instruments on a specific member; in terms of the influences, this seems to be even more challenging.

Beyond the Astral Plane (10:32)

The album opens with this track and it is a mixture between Hard Rock and progressive/ heavy metal. It is an instrumental and actually not bad in terms of the riffs, but you get the feeling like having heard them before at some point. It is not something purely original. Nice ... but the lack in freshness as well as uniqueness is apparent.

Rush Hour (12:21)

The title of the track is misleading. Even though it suggests some sort of hectic, aggressive, adrenalin-driven type of thing, the music is some jazzy, free-style, experimental ... something. Vocals appear, random noises ... and even though the listener is not really bombarded with them, it is not exactly possible to describe this track an easy spin. Especially the sound of the sax is quite unsettling; to say the least.

The bottom line:

A strange release with two entirely different tracks. One harmonic, one dissonant. Not for everyone ... most certainly not.

Note:

The release can be downloaded here:

<http://dnanetlabel.altervista.org/immagini/dnacollective/releases.html>

The review which was originally here has been removed

Temple of Adoration Newsletter

Country: Germany

Pages: 1 double-sided A3 paper; cut and paste, black and white

Language: English

Content: 1 Interview & 21 reviews

Contact: evisc666@hotmail.com

A quick fix ... yes, this seems like an appropriate description of this newsletter. An interview with Anibal – a musician from Panama and involved in several bands – appears on nearly two sides, while the rest is/was filled with reviews and some advertisements. The focus is rather on the underground and on bands hardly mentioned on a broader scale. In terms of the content, the pieces are informative and give an impression of how the bands sound and how their albums can be acquired.

The typos – questions and band names in the reviews – are rather unnecessary, considering the small content. The price of this A3-newsletter is merely the postage for getting it to you ... and the front cover even encourages you to Xerox it yourself; as long as you preserve the quality.

Into the Catacomb #2 Newsletter (March 2011)

Country: Chile

Pages: 3 A4 pages double-sided; cut and paste, black and white

Language: English with Spanish notation issues

Content: 3 Interviews & 14 reviews

Contact: intothecatacomb@gmail.com

Another rather quick fix ... but this time three interviews: Blackosh (?) rather Petr "Blackie" Hošek from Root and Crux; Sindrome from the US (an old resurrected interview); Wrathprayer from Chile. The content is interesting and good to read. The reviews are short and the writer tries to play the 'trueness' card.

One thing that turns me off a bit is the setting of the letters and the shifting of fonts. Three double-sided pages offer not much space, but some parts appear in such a jolted way that is not easy to enjoy reading the texts. Compared with the Temple of Adoration Newsletter the focus is less on the underground, which is especially apparent in the review section. Nevertheless, these three pages are an informative reading.

The Haunted House by Madison Cawein

The shadows sit and stand about its door
Like uninvited guests and poor;
And all the long, hot summer day
The ceaseless locust dins its roundelay
In one old sycamore.
The squirrel leaves upon its rotting roof
Its wandering tracks
In empty hulls ; and in its clapboard cracks
The spider weaves a windy woof,
And cells of clay the mud-wasp packs.
The she-fox whelps upon its floor;
And o'er its sun warped door
The owlet roosts; and where the mosses run,
The freckled snake basks in the sun.

II

The children of what fathers sleep
Beneath those melancholy pines?
The slow slugs slime their headstones there
where creep
The doddered poison-vines.
The orchard, near the meadow deep,
Lifts up decrepit arms,
Black-lichened in a withering heap.
No sap swells up to make it leap
And shout against spring's storms;
No blossom lulls its age asleep;
The winds bring sad alarms.
Big, bell-round pears and pippins, russet-red,
No maiden gathers now;
The worm-bored trunks weep tears of gum
instead,
Oozing from each old bough.

III

The woodlands around it are solitary
And fold it like gaunt hands;
The sunlight is sad and the moonlight is

dreary,
The hum of the country is lonesome and
weary,
And the bees go by in bands
To gladder and lovelier lands.
The grasses are rotting in walk and in bower;
The loneliness, dank and rank
As a chamber where lies for a lonely hour
An old-man's corpse with many a flower,-
Is hushed and blank.
And even the birds have passed it by,
Gone with their songs to a happier sky,
A happier sky and bank.

IV

In its desolate halls are lying,
Gold, blood-red, and browned,
Drifted leaves of autumn dying;
And the winds, above them sighing,
Turn them round and round,
Make a ghostly sound
As of footsteps falling, flying,
Ghostly footsteps, faintly flying
Through the haunted house.

V

Gazing down in her white shroud,
Wov'n of windy cloud,
Conies at night the phantom moon ;
Comes, and all the shadows soon,
Crowding chambers of the house,
Haunting whispering rooms, arouse;
Shadows, ghosts, her rays lead on,
Till beneath the cloud
Like a ghost she 's gone,
In her gusty shroud,
O'er the haunted house.

Advertisements . . . and more

Reality Impaired Records

(USA)

realityimpairedrec (at) yahoo (dot) com

a label for noise, ambient, metal and such. Pretty weird shit at times, but Stan has some great pieces in his distro

R.O.N.F. Records

(Spain)

<http://www.ronfrecords.com/>

A noise label. They have released a Soizu DVD and an O.D.I. CD (Necronomicon II) lately. It should be noted that O.D.I. has been covered several times in this magazine already and for good reasons.

The Lovecraftsman

<http://www.thelovecraftsman.com/>

The name says everything

Unspeakable Vault of Doom

<http://www.goominet.com/unspeakable-vault/>

For Lovecraft fanatics. Check out the blog!

Hell fucking Metal Fanzine No. 2

Dynamite_prod@yahoo.gr

H.F.M. Fanzine

P.O. Box 18405

54003 Thessaloniki

Greece

Dynamite Distro:

Same address as the HfM Fanzine

Methodol

(France – Hard Rock / Heavy Metal)

<http://www.myspace.com/methodol>

Their second release was spread not very long ago ... get it. Interview in the 11th edition of the magazine.

The Saga of Biôrn

<http://www.youtube.com/watch?v=MV5w262XvCU>

A funny take on Valhalla

Got some recommendations, then let me know of them:
Oneyoudontknow at yahoo dot de

Artilleria Pesada

(Andorra)

<http://a-pesada.blogspot.com/>

Noise, grindcore, ambient and a lot of extreme stuff ... such is offered by this label. You should really check out Soizu!

Puzzle Records

(Germany)

<http://puzzlerecords.blogspot.com/>

Electronics, noise, drone, metal and a lot of weird stuff. The releases are generally limited to small numbers. DIY stuff ... Check the latest output by

Vital Weekly

<http://www.vitalweekly.net/>

Mandatory newsletter if you are interested in experimental stuff.

An analysis of lyrics of the American band Carcass:

<http://tyrannyoftradition.com/2011/05/13/notes-on-carcass-heartwork-buried-dreams/>

Temple of Adoration

<http://endlessperception.blogspot.com/>

German underground distro

Innsmouth Free Press

<http://www.innsmouthfreepress.com/>

The name says it ... Lovecraft worshippers should check this site out.

They release a magazine with HPL-inspired texts.

Profundae Libidines

A young band from France:

<http://profundae.libidines.free.fr/>

Release available for download and purchase.

Records of the Flesh God

<http://recordsofthefleshgod.bandcamp.com/>

They have released the latest Utarm output.

Cold Blank Stare

<http://dasiano.blogspot.com/>

The latest release available for free. Black Metal from the USA.

Sources

Poetry:

Matthew Arnold – A summer night:

<http://www.archive.org/details/poemsmatthew02arnorich>

http://en.wikipedia.org/wiki/Matthew_Arnold

Madison Cawein – The haunted house

<http://www.archive.org/details/poemscawein03cawerich>

http://en.wikipedia.org/wiki/Madison_Cawein

Dora Sigerson Shorter – The wind on the hills

<http://www.archive.org/details/balladspoems00shor>

http://en.wikipedia.org/wiki/Dora_Sigerson_Shorter

Pictures:

<http://www.archive.org/details/historyofworldwa01simo>

<http://www.archive.org/details/follyforthewise00wellrich>

http://www.archive.org/details/caricaturewithum00newy

http://www.archive.org/details/caricaturewithum10newy

http://www.archive.org/details/caricaturewithum01newy

http://www.archive.org/details/caricaturewithum03newy

http://www.archive.org/details/historyofcaricat00wriquoft

http://www.archive.org/details/caricatureotherc00partuoft

Outlook

The missing interviews

With some chances a project that was originally planned for this edition...

Again ... reviews and strange pictures and ... whatever.

